

close observation will soon discover artificial smudges, stains and water-marks.

The seal may be exactly copied, if of Spanish wax and entire, by laying it on a solid and firm block of wood and placing over it a piece of lead of suitable shape and size, and then, by striking the lead one smart blow with a hammer, the most exact impression will be taken while the seal will remain uninjured. If the seal to be copied is, however, damaged or of soft wax, the old-fashioned school-boy's plan is the best, viz. :—a small portion of bread, slightly moistened with milk and kneaded in the hand until it is as soft and tenacious as putty, is pressed slowly and firmly on the seal and left there for a day or two until hard ; then it is removed and a good impression found, the edges should be trimmed round with a knife, when the mould is ready for use.* Another method anciently employed was to heat the wax slightly and then separate it from the letter by a horse hair, and when the letter had been read and folded up again the seal was dexterously re-fastened ; but the introduction of Spanish wax stopped this method. Ireland adopted the plan of removing old seals by slicing them off with a hot thin-bladed knife. He then melted some wax of proper colour and stuck the old seal on the top of it. Common bottle wax, which can be bought at the chemist's or dry-salter's, is that usually employed for very old letters and documents ; or a mixture of yellow wax, shellac and resin, with any suitable pigment to give it the proper tint, are melted together, stirring the while.

* Charles Lever states that : “ The art of electrotyping was known and used for the purpose of imitating and fabricating the seals of various writers, whose letters the French opened in Prussia after the battle of Jena, many years before the discovery became generally known in Europe.”

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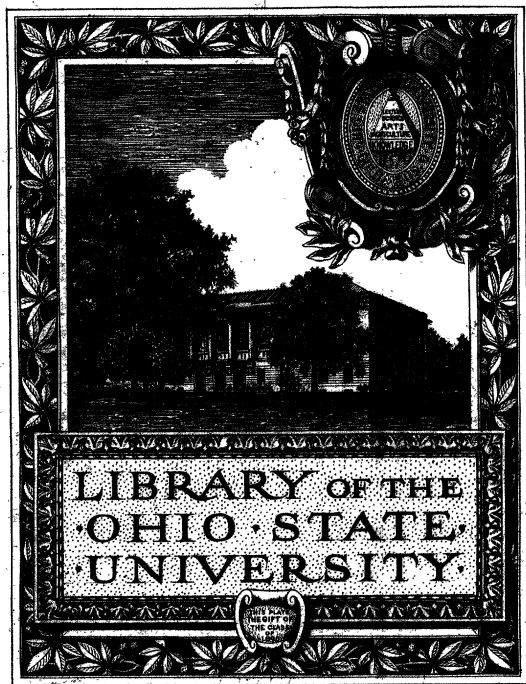
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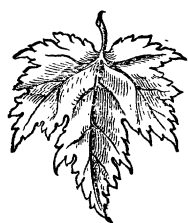
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A GUIDE TO THE COLLECTOR OF
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Like as a shipman in stormy weather plukes downe the sailes tarynge
for better winde, so did I, most noble King, in my vnfortun
chance a thursday plucke downe the hie sailes of my ioy, ^{and} comfort
and do trust one day that as troublesome waves haue repuls
me bakwarde, so a gentill winde wil bringe me forward to
my haue. Two chief occasions moued me muche and
griued me greilly, the one for that I doubted your Maiestie
belike, the other because for al my longe tarynge I wente
withont that I came for, of the first I am ~~well~~ releued in
a parte, bothe that I vnderstonde of your helthe and also
that your Maiesties lodging is far fro my Lorde Marqu
chamber, of my other grief I am not eased, but the best
is that whatsoever other folkes wil suspect, I intende not
to feare your graces goodwil, wiche as I knowe that
I neuer disarued to faim, so I trust wil stil strike by me.
For if your graces aduis that I shulde retourne (who
wil is a comandement) had not bene, I wold not haue
made the halfe of my way, the ende of my iourney.
And thus as one desirous to hire of your Maiesties helpe
thogh vnfortunat to se it I shal pray God for euer to
preserue you. From Hatfield this present saterday.

Your Maiesties humble
to comandement Elizabeth

A GUIDE TO THE COLLECTOR
OF
HISTORICAL DOCUMENTS
LITERARY MANUSCRIPTS
AND
Autograph Letters etc.

WITH
AN INDEX OF VALUABLE BOOKS OF REFERENCE, WHERE SEVERAL THOUSAND
FACSIMILES OF HANDWRITING MAY BE FOUND FOR THE
VERIFICATION OF MSS. AND AUTOGRAPH LETTERS

ALSO
A New Edition of Wright's Court-Hand Restored

WITH AN INTRODUCTORY CHAPTER FOR THE USE OF STUDENTS
AND FACSIMILES OF WATERMARKS

BY
REV. DR. SCOTT & SAMUEL DAVEY F.R.S.L.

LONDON
S. J. DAVEY
THE ARCHIVIST OFFICE 47 GREAT RUSSELL STREET
OPPOSITE THE BRITISH MUSEUM
MDCCCXCI

DRYDEN PRESS:

J. DAVY AND SONS, 137, LONG ACRE, LONDON.



Yours sincerely
S J Davey

DEDICATED
TO THE LOVING MEMORY OF
SAMUEL JOHN DAVEY

WHO DIED DECEMBER 8th 1890

AGED 27 YEARS

QUIS non revereatur, si rex suâ manu descriptam mittat epistolam? Quomodo autem exosculamur, quoties ab amicis aut eruditis viris literas accipimus ipsorum articulis depictas! Tum demum ipsos coram audire, coram intueri videmur. Epistola digitis alienis scripta vix epistolæ nomen promeretur. Multa de suo addunt amanuenses. Et si dictes ad verbum, tamen abest illud secretum, et quædam aliter pronuntias, nonnulla suppressis, ne conscium habeas quem nolis. Non est igitur hoc liberum cum amico colloquium.

(Erasmi *Dialogus de recta Latini Græcique sermonis pronuntiatione*, Ed. de Leyde, 1643, p. 54).

Who would not be struck with reverence if a King were to send him a letter written by his own hand? But how do we rapturously prize the letters we receive from friends or sages, traced by their very hands! Then indeed we seem to hear them and to behold them standing in our presence. When written by another hand a letter is scarcely worthy the name of a letter: amanuenses add so much of their own. Even when dictated word for word there is still wanting that inestimable secrecy, for things are so differently expressed or even suppressed when a third unwelcome person is taken into confidence. In one word, there is none of that free intercourse of friend with friend.



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 Facsimiles of the handwritings of English celebrities.
 A new edition of Wright's "Court-Hand Restored."
 Facsimiles of watermarks from the collection formed by the late Mr. R. Lemon, of the State Record Office, with illustrations from the earliest known examples.



PREFACE.

IN presenting this book to the public, a few words are necessary as to its aim and object. The collecting of Historical Documents and Autograph Letters has become a favourite pursuit of late years, and no work published in this country or America adequately deals with the subject. Our chief aim is, therefore, to supply this deficiency, and to stimulate the study and appreciation of autograph letters and historical manuscripts. In addition to an historical survey of our subject, we have endeavoured to furnish such practical suggestions as shall guide the beginner, and point out the best means of obtaining, and afterwards of arranging and displaying his treasures. Full details are also given (with illustrative examples) of the methods employed by the forger and his confederates to entrap the unwary, and the manner in which these machinations can be detected and avoided.

So many excellent works have been published with engraved facsimiles of hand-writing, that we think it unnecessary to give an exhaustive number of illustrations, and have therefore confined our efforts to those English names likely to be of service to most modern collectors.

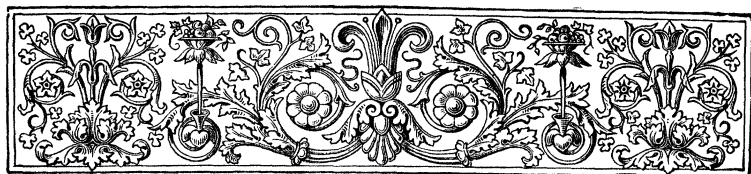
But in order to make the guide for the verification of autographs as complete as possible, we have specially compiled a large index of valuable books of reference where any required facsimiles may be found.

The work moreover contains an improved edition of "Wright's Court-Hand Restored," and also a remarkable series of water-marks, collected by the late R. Lemon, Esq., of the State Record Office; now published for the first time. We therefore trust that the result will not only form a text-book for the Collector of Autographs, but also prove serviceable to the Archivist and the Student of History.


In compiling this volume we are conscious of many shortcomings, and shall heartily welcome any suggestions which our readers may kindly give, to aid us in adding to the scope and utility of our next edition.

It is with deep sorrow that we have to record, as this work is passing through the press, the death of Mr. Samuel John Davey, who was closely associated with his father in the preparation and compiling of a portion of this volume; and to whose liberal and enterprising interest in everything connected with the study and preservation of writings this work is due.





INTRODUCTION.

HE *penchant* for collecting autograph letters and manuscripts of celebrated persons is not, as many suppose, merely a product of modern refinement and culture, for as far as we can discover it has been one of the earliest predilections of human curiosity. Among the ancient Greeks, the manuscripts of their chief poets and historians were esteemed of the greatest value and carefully preserved. As an example of this we read, that the third Ptolemy refused to supply the starving Athenians with wheat, unless he was allowed to borrow the original MSS. of Æschylus, Sophocles and Euripides, in order to have them transcribed. Ptolemy promised faithfully to return them in good condition and deposited fifteen talents as security. He had them exactly copied, retained the originals, and returned the transcripts, and thus forfeited the amount he had deposited. It is recorded by Pliny, the elder, in his thirteenth book, "that Mucianus, who was three times Consul of Rome, has stated that he had recently read, while Governor of Lycia, a letter

written upon paper (papyrus) and preserved in a temple there, which had been written from Troy by Sarpedon." This exhibition of a forged letter in a temple, shows the interest taken in the handwriting of eminent men at an early period. Pliny relates also in the same chapter, that "we have memorials preserved in the ancient handwriting of Tiberius and Caius Gracchus, which I have seen in the possession of Pomponius Secundus, the poet, almost two hundred years since those characters were penned," and he adds "as for the writings of Cicero, Augustus and Virgil, we frequently see and handle them at the present day." Quintillian tells us also, that he had inspected some of the original manuscripts of Cicero, Virgil, and Cato the Censor. Aulus Gellius professed to have seen a manuscript of the "Georgics," with the author's corrections, also that of the Second Book of the "Æneid," which formerly belonged to Virgil's family. Suetonius, in his "*Lives of the Caesars*," in narrating the biography of Nero, says that he had in his possession several little pocket books and loose sheets of Nero's poems, written in his own hand, and he enters with all the minuteness of a modern expert into the marks and signs of their genuineness. That there were enthusiastic collectors of autograph letters and manuscripts in ancient times, we have abundant evidence. Among them we might mention Cicero, who collected, with other curiosities, manuscripts and letters of eminent persons. Addressing

his friend Atticus in one of his letters, he says "in the name of friendship, suffer nothing to escape you of whatever you find curious and rare." Like a true collector he speaks of "saving his rents" in order to purchase some scarce and valuable manuscripts. Libanius, the Sophist, was another eminent and enthusiastic collector, it is said that he purchased in Athens a copy of the "Odyssey," which was supposed to have been contemporary with Homer. Strabo mentions a celebrated stealer of letters called Apellicon of Teios, a Peripatetic Philosopher and a bibliomaniac so ardent, that he robbed an Athenian temple of the originals of several documents, for which offence he was obliged to fly, and when his extensive library was carried to Rome by Sylla, among the valuable books, it is said, was found an original MS. of Aristotle's.

One of the largest collections of autographs which may be found in antiquity, is that of the Consul Mucianus. Tacitus informs us, in his "*Dialogues of celebrated Orators*," that this Mucianus collected fourteen volumes, three of which contained letters, and eleven 'Acta:' (a series of ancient and curious cases from the law courts.) We have also a glimpse given by the younger Pliny of an autograph negotiation; for he states in one of his letters, that his uncle might have sold his numerous portfolios, filled with MSS., to Largius Licinius for 400,000 sesterces (£3,000), a respectable sum which has not often been surpassed.

The foregoing examples will suffice for our purpose, in showing that letters and manuscripts have been treasured from the earliest times, and we believe that their appreciation in the future will grow in the same ratio as men progress in cultivation and intelligence.





CHAPTER I.

THE EARLY HISTORY AND PRESERVATION OF AUTOGRAPH LETTERS, ETC.



WITHOUT referring to any of the works of the ancient poets and sages—how precious is the information supplied by the few documents and letters which appear like rays of light amid the gloom of the ancient world. Of these, besides the Egyptian hieroglyphs, we have several interesting papyri, written in legible Greek, of the time of the Ptolemies, which carry us back at once into the everyday life of the bustling world of Alexandria, and other large cities, of that period. There are conveyances of land with the usual covenants and conditions ; advertisements concerning things lost, and runaway slaves, those of the latter being similar to those seen in the newspapers of the Southern States of America before the late war. The museums of Paris and London are rich in these papyri. One dated June 10th, 146 B.C., offers a reward to anyone

who shall find two slaves gone off from Alexandria. It contains minute descriptions of the runaways and the articles they carried with them.

In tracing the history and origin of letter-writing we might mention that the earliest reference to letters in the Sacred Records occurs in 2 Samuel, chap. 11th, where David wrote a letter to Joab concerning Uriah. But this and other letters afterwards mentioned in the Scriptures were, more properly speaking, mandates or despatches, rather than what we understand by the familiar intercourse of correspondence. In Homer's "Iliad," Book 6, we read of the "sealed tablets" which were given by Prætus to Bellerophon, containing his own death warrant; what these sealed tablets were has been a subject of controversy from time immemorial. Nearly all the early Greek letters which have the names of celebrated men attached to them are forgeries, such as the Epistles of Pythagoras, Socrates, Xenophon, Euripides, &c., and according to Dr. Bentley it had been a practise as old as literature to forge and counterfeit letters, and he refers to a passage in Galen to confirm his opinion.

Among the Latin writers Cicero will bear the palm as a familiar correspondent. Seneca's letters, though they give admirable descriptions of his time, are mere essays, and Pliny's, though elegant, are too studied and laboured; and since Pliny, no Latin writer is found whose letters have influenced modern style.

Epistolary correspondence abounded in the time of the Apostles, but the apostolic letters were (for the most part) catholic, and not addressed to individuals. Coming to a later period, we have the priceless annals of the

Fathers of ecclesiastical history : written apparently as memoranda, jotted down from time to time by these virtuosi, who also collected what letters and documents they could obtain relating to the transactions of their own era. Added to these we have the rich store of letters of eminent church-men—Cyprian, Basil, Augustine, and Jerome—which contain all that can be found to fill the gaps between ancient and modern history. To this succeed the monastic records, the only data of passing events during the darkest period of the middle ages until the most reliable of all documentary evidence, private letters, began to circulate in the reign of our Henry V. "Letters before that time," remarks Sir H. Ellis, "were usually written in French or Latin, and were the productions of the great and learned. Those of the former, who employed scribes, from their formality, frequently resemble legal instruments : those of the latter were verbose treatises, mostly on express subjects. We have nothing earlier than the fifteenth century which can be called a familiar letter in our native tongue." Still, "some of the letters of the middle ages are of priceless value, several being full of the state of manners in France, Italy and England, during the eleventh and twelfth centuries. For instance, there are the letters of the two Bishops of Chartres, in the eleventh century—Fulbert and Ivo, and subsequently those of Stephen, Bishop of Tournay. For Italy we have Gerbert's letters (Pope Silvestre II), at the close of the tenth century, and also Cardinal Damiani's. Then we have Anselm's three books of letters, which give us details of Normandy and England pretty fully in the time of William the Conqueror and William Rufus ; John of Salisbury's

correspondence continues it to a later period—the reign of Henry II., which, however, is more perfectly illustrated by that most entertaining of letter-writers, Peter of Blois, Archdeacon of London. The enormous collection of St. Bernard's letters may be said to illustrate especially the condition of France, although it throws considerable light on other parts of Europe. The small collection of Peter Abelard's letters is of inestimable value in showing us the state of learning and education at this same epoch. All these letters are for the most part full of gossiping matter and just like those of more modern times, they show us how our ancestors ate and drank and clothed themselves, what they talked about and how their domestic details were performed: they even go into some of the scandalous mysteries of horse dealing.* Still, precious and interesting as these letters undoubtedly are, they fall far short in importance as contributions to history when compared to modern correspondence. Neither they nor the annals of the monks of the tenth and eleventh centuries contain the slightest hint regarding popular feeling; and, until we reach the time of *private letters*, we never catch a real glimpse at the living men and women of the age. Written at a time when the language had become moulded into its present form, so admirable for the poet and the orator, our earliest letters in the vernacular are almost contemporaneous with our earliest native poetry, with Wickliffe's translation of the Bible and the invention of printing.

Before that era, letter writing was almost wholly practised by the aristocracy, clergy and professional scribes, and limited to legal and official communications,

* "*Quart: Rev:*"

from which everything like intimate confidence was, of course, wholly excluded.

Until, therefore, we arrive at the period when letters began to be filled with the secret thoughts and sentiments of the writers, and we are enabled to penetrate beneath the mere surface of passing events into the circumstances which caused them, and to learn the real opinion of the people who witnessed them, it is impossible to judge with confidence as to the true character of any historical individual, or the motives by which he was actuated. This is what makes letters of such extraordinary value, and why they should be treasured as the true source of history, since dates, motives, scenes, and the various other details of the past are revealed, rectified and explained by them. Thus we often find a single letter telling us far more than a great book; the correspondence of even an obscure and ignorant individual frequently throwing light upon some fact of history, or furnishing details of manners and circumstances so precious in establishing truth.

No less extraordinary than satisfactory is the circumstance, that of this, the earliest period of confidential correspondence, we have a rich store in the celebrated "Paston letters," which consist of several volumes of intimate letters of infinite historical value, furnishing a mine of raw material from which, during the past century, our historical explorers have extracted precious details concerning that most interesting though obscure portion of our history; the wars ending in the Revolution of the fifteenth century. In these letters we have English characters of all kinds, "the better classes of each period of life. The Eton school-boy, the anxious maiden,

the match-making mother, the resolute woman of business, the poor cousin, the family counsellor, the chief of the house himself full of party politics, but fuller still of plans of pecuniary gain and personal aggrandisement. All the Paston family are deeply engaged in lawsuits, and the progress of these suits, the hopes and discouragements of the parties, present a constant store of family communication. Sir John Fastolf figures largely in the correspondence, and there are innumerable other details precious to the historian."—(*Edinb. Rev.*)

Many of our noblest mansions were built during this stirring period of the Wars of the Roses, and some of them doubtless contain manuscript treasures quite as interesting as the Paston letters. Of the succeeding century, every day is bringing to light letters and memoirs which serve to give additional information about the Reformation, the intrigues around King Edward VI., the Marian persecution, and the splendid reign of Elizabeth.

Next, and scarcely inferior to these in historical interest, comes the Diplomatic Correspondence of our Ambassadors in various European Courts, and that of those accredited to our Court by foreign powers. Here we have unfolded, often with photographic minuteness and fidelity, the important events which passed under the observations of the acutest minds of the age, given with that plainness of speech which inviolable secrecy permitted, and which makes the value of the communications superlatively precious. To gain a clear insight into the characters of our Henrys VII and VIII, Cardinal Wolsey (of whom there is a most highly finished description), and the reign of Philip and Mary, we must consult the archives of Spain and Venice, and the diplo-

matic correspondence of that period in our Public Record Office. The "*Calendar of State Papers and Manuscripts relating to English Affairs, existing in the Archives and Collections of Venice and Northern Italy*," edited by Mr. Rawdon Brown, Vol. I, from 1202 to 1509," will show the importance of these documents. The very earliest intimation of any hint of Queen Catherine's divorce will be found here given by Sanuto, the Roman ambassador, in 1510, who successfully guesses at her successor. He also tells us afterwards that the divorce was never satisfactory to public feeling in England, and that a mob of 7000 women marched out of London for the purpose of killing Anne Boleyn in a summer-house on the Thames, from which she escaped with difficulty.

It is surprising to modern ideas how the ecclesiastical spirit predominated during the Mediæval period. The Pope meddled in everything and seemed to be the chief object round which all circumstances revolved. Mr. Rawdon Brown has also edited the "*Diaries and Despatches of the Venetian Embassy at the Court of James the First*."

From the correspondence of Edward Courtenay, who died at Padua in 1556, we have again most vivid details of Queen Mary's reign; and the Spanish archives at Simancas, near Valladolid, contain 587 large bundles of papers concerning the affairs of England during the reign of Philip and Mary and Elizabeth, which illuminate the history of that interesting period in a most brilliant manner.

There is, fortunately for us, a bright gleam of light cast from these and other various sources, on the important and interesting transactions of England during the six-

teenth century, which leaves little doubt or obscurity about the chief persons and events of that momentous time. Until, however, we reach the religious persecution of Mary, the notice of private individuals had been extremely meagre, and the history of events limited almost entirely to the king and his court; but, with the reigns of Mary and Elizabeth, individuals of inferior rank come forth into prominence, and we have not only distinguished courtiers and warriors, but statesmen, orators, poets, writers, actors, merchants, seamen, and citizens of every rank of society, whose biographies would henceforth be honoured and prized by their countrymen; and of many of these we possess autographic mementos.

Thus we have many fine letters among the correspondence of the Sydneys, under Elizabeth, and many quaint strong-minded epistles of Lord Bacon's mother, besides those of Lord Bacon himself, so full of agreeable matter though stilted in style; and if, as yet, no letters have been found of Shakespeare, the discovery by the greatest literary antiquary of Scotland, Mr. David Laing, of the "Conversations of Ben Jonson," gives us hope that even yet some relics of our great poet may be brought to light. It was known that Drummond of Hawthornden took notes of the conversations of Ben Jonson in 1619; and, in 1711, an abstract polluted by interpolations was printed. But, in 1842, Mr. David Laing published the full texts which his persevering diligence had unearthed.

To the reign of Elizabeth belongs the origin of the Parish Registers, preserved in our churches, a unique collection for which the genealogist cannot be too grateful. In these are recorded some particulars of

twelve generations of our forefathers, and the lover of autographs may gladden his heart by inspecting the signatures of some of our most illustrious countrymen. Important particulars of almost every Englishman for the past three centuries are contained in those interesting volumes; and, where celebrated clergymen have been the parish priests, there are, of course, many pages of their handwriting, and few pleasures can surpass that which the amateur will experience in making excursions to the various churches where those interesting autographs may be seen. We notice, especially, Milston, Wilts, once the abode of Launcelot Addison; and where his more celebrated son, Joseph, passed his youth. Sutton Coxwold and Stillington, Yorkshire, where the author of "Tristram Shandy" passed many years. Welwyn, Herts, the residence of the author of "Night Thoughts." Aldborough, where Crabbe, the poet, was incumbent, etc., etc.

Although, in its largest sense, we include in the collecting of autographs the preservation of all manuscripts, yet, in its more limited and usual acceptance, we specially signify those letters or documents, which are either in the handwriting or bear the signature of the person from whom they emanated.



CHAPTER II.

THE ALBA AMICORUM.

WE are greatly indebted to Mr. John Gough Nichols's scarce work,* published in 1829, for the following information respecting the early use of autograph Albums.

"The earliest collections of autographs as mementos of celebrated persons, or tokens of regard, date from the fourteenth century, and were contained in Albums, closely resembling some of those in modern use. It is, however, probable that a book has been used by all civilized nations, from the earliest times, for the preservation of specimens of handwriting, either of illustrious persons or valued acquaintances, or else for the insertion of family memoranda. Even the word Album was familiar to antiquity, and was originally used to describe a kind of white table or register, wherein the names of certain magistrates, public transactions, &c. were written. The chief priests also entered the principal events of each year into an Album, which was hung up in their houses for public reference. In the Middle Ages there arose a custom (probably in Germany) for the learned to have a little book, octavo size, bound lengthwise, called the Album Amicorum, which they kept with them in their travels, and at home. It was usual for esteemed acquaintances to write their names in it with a

* "*Autographs of Remarkable Personages conspicuous in English History.*"

motto or some kind of sentiment as a memento of friendship. A remarkable incident in the life of Sir Henry Wotton was the result of a sentence, which he wrote in one of these books; and his biographer, Izaak Walton, in relating the story defines an 'Albo' to be 'a white paper book which the German gentry usually carry about them for the purpose of requesting eminent characters to write something in.' In Humfrey Wanley's catalogue of the Harleian MSS., we find a more full description. No. 933 of that collection is "a paper book in octavo, bound long-wise (this was the usual form), being one of those which the Germans call Albums, and are much used by the young travellers of that nation, who commonly ask a new acquaintance (even at the first meeting) to write some sentence therein, with a compliment to the owner's learning, good sense, &c.—which done, the names gotten are laid before the next new face, and the young man upon all occasions, especially at his return, by these hands demonstrates what good company he has kept."

There are seven Albums in the British Museum, the earliest being dated 1554 (Egerton MSS., 1178), and 1579 (No. 851, Sloane MSS.) The latter commences with the motto and signature of the Duc d'Alençon, the suitor of Queen Bess. He has attempted to sketch something like a fire, under which is written: "Fovet et disquitit Francoys;" underneath is another inscription: "Me servir quy mestre. Farnagues;" and in the opposite page the Emperor has written: "1579, Amat Victoria Curam. Matthias." The book appears to have been filled in the course of a year or two; principally by French scribblers, by whom there are many *chansons*

inserted. That in the Sloane MSS., 3416, retains its original appearance, and is bound in green velvet. The arms of the writers are beautifully emblazoned; and there are the arms of England ready for an autograph, which was never written. On a page, with his arms splendidly sketched within the garter, the Duke of Holst, brother-in-law to our James I. has left his name. At the top is a monogram, with the date 1609 and the motto: "Par mer and par terre wiwe la Guerre;" at the bottom he has signed: "Ulrich Heritier de Norwegen, Duc de Sleswick Holstein, and Chewayllir du tres-noble Ordre de la Jartiere." The family of Brunswick Lunenburgh have numerously contributed to this volume. Another Album (in Sloane MSS., 3415) belonged to Charles de Bousy. It commenced, before some pages were misplaced, with the mottoes and signatures of the young Princes of England, Henry and Charles, and the Princess Elizabeth, written 1609. The Princes have given those mottoes, which are found in several other places as having been used by them; Henry, that of "Fax mentis honestæ gloria, Henricus P.;" and the Duke of York and Albany "Si vis omnia subjicere subjice te rationi. Ebor Albania D." Elizabeth has written: "1609, Giunta mi piace honestà con leggiadria. Elizabeth P." In a subsequent page, the Duke of Holst has written the same as before, with the date 1613; and further on we find a page full of the mottoes of Edward Sackville, who slew Lord Bruce, and was afterwards Earl of Dorset. He gives a verse of seven lines, composed in six languages. The same volume has several drawings of figures, highly curious as specimens of costume, particularly as they give the colours. At

p. 223, opposite an autograph, but not very legible, is a very curious drawing representing a procession of ten figures, consisting of a lady carried in an easy chair by four men in yellow liveries, trimmed with silver, three before and the fourth behind. Two serjeants with halberds walk before, and another servant with a long umbrella behind; and in personal attendance on the lady are two gentlemen dressed in white and red. In page 205 are a lady and a gentleman drawn in a most singularly-shaped gaudy sledge by one horse, the driver holding the reins standing behind them. At page 234 are two figures in the splendid costumes of some ecclesiastical offices, each with a cross on his breast, and the robe of the first, which is black, is ornamented with the emblems of the Crucifixion. Another (Sloane MSS., 2035) was formed of vellum and bound in red velvet, in 1615, for Sir Philibert Vernatti. It contains a sentence signed by the Princess Elizabeth, then Queen of Bohemia, also an excellent specimen of writing of Christian the Fourth, King of Denmark, with a very curious parafe. There are also mottoes and sentences by the Duke of Holst and Maurice of Nassau. This Album came into the possession of George Willingham (a correspondent of Prynne and Bastwick), who has inserted in it several autograph letters and a great number of signatures cut out of documents, some very rare.

Other Albums are more modest in manufacture and contents, those (in Sloane MSS., 2360 and 2597) are of paper with leathern binding. The Album in the Harleian MSS. belonged to John Hassfurter, a young man, native of Amberg, in the Upper Palatinate; who practised physic at Blandford, in Dorsetshire, 1627-8. It is sur-

prising how many foreigners appeared to have visited him there. He was a slovenly fellow and allowed his Album, in which his friends had left so many testimonies of their regard, to degenerate into a dirty memorandum book.

Thoresby had two Albums in his museum, and Mr. Upcott a large number of these books of all shapes and sizes. The oldest being a small quarto of 180 leaves of paper, the pages of which are ornamented with a border printed from moveable types. On the binding is impressed the date 1591. In others, bearing severally the dates, 1600, 1636, 1644 and 1660, are several royal names and some beautiful drawings. Few, if any, English names occur in these volumes. But in one small Album of an exiled foreigner, resident in England, and afterwards obtained by Mr. Upcott, there are the signatures of many Englishmen, as Archbishop Usher, Sir Theodore Mayerne, Dr. Donne, Sir Henry Wotton, etc.

Ten Albums, dating from 1575 to 1650, were sold at the Dawson Turner sale in 1859; these contained autographs, inscriptions, &c., of many of the most celebrated men of that century, from Beza and Hugo Grotius to Hervey, the discoverer of the circulation of the blood. Two of these volumes contained entries of the divines who attended the synod of Dort.

M. Feuillet de Conches, among his many interesting anecdotes of autographs, says "I have held in my hand, the Album of the young family of Henri IV. the binding of which in blue morocco, is loaded on the back and sides with fleurs-de-lis; the pages contain the first attempts at writing of Elizabeth, who was afterwards Queen of Spain; of the Dauphin, who became Louis XIII., and

of Henrietta Maria, who married Charles I. (of England). There were also rhymes and compliments to Mamma-Ga, their governess, with some sage couplets to the King and Queen, and caricatures of the Countess."

The Album of Sebastian Bourdon is worthy of notice, being filled with notes and sketches taken from the life, at the Court of that extraordinary character Queen Christina of Sweden, daughter of Gustavus Adolphus. The work, though incomplete and now much torn, is very curious. It was sold by its late possessor, an Italian, to the old minister of Sweden, Count Gustavus de Lœvenhielm, for an enormous sum.

The late Queen Dowager Marie of Saxony and Dr. Wellesley, of Westminster, had fine collections of rare Albums; but that of Monsieur Frederic Campe, merchant of Nuremberg, was especially rich and complete. From these interesting materials a splendid book could be made of extracts from the choicest of these treasures.

We must also notice the Album of the celebrated quack, Baron de Burkana, the precursor of Cagliostro, described in the "*Causeeries d'un Curieux*." It contained 3,532 testimonials of esteem and gratitude, written by the most illustrious men of his day. Amongst others were those of Montesquieu, Voltaire, Crebillon, Muratori, Metastasio, Haller, Gesner, &c. The Baron died at Vienna in 1766, and this Album fell into the hands of Goethe, but its present possessor is unknown.

Besides the Album there has existed, from time immemorial, a kind of calendar, in which were noted the chief annals of the family. With the Jews to keep this was a sacred duty, in order to preserve their connection with their tribes and people. Similar records were kept

by the Greeks and Romans, and doubtless by every other people possessing a written language. In the sixteenth century we find books published especially for such family records, in which one half of each page was printed with memoranda respecting the months and days, and the other half left blank for writing. There is one, bearing the date 1561, called the *Ephémérides de Beuthier*, in which Dr. Payen has discovered the records of Montaigne's family, written either by Montaigne himself or by his daughter Elenora.

The usual book, however, used for this purpose, was and is the old family Bible, on the blank leaves of which, in numberless instances, may be seen the quaint statements of the births, deaths and marriages of several generations of the family, with, now and then, texts of scripture or medical recipes.



CHAPTER III.

EARLY ENGLISH COLLECTORS, ETC.

ALTHOUGH we have abundant evidence that the handwriting of friends and celebrities was treasured in the sixteenth century as a precious object to recall their memory, yet it is strange that we have none to show that original letters were often purposely preserved, either as specimens of handwriting, for any intrinsic interest they possessed, or as mementos of eminent persons; still, happily, a great number of valuable autographs have been handed down to us from the fifteenth and sixteenth centuries; and some rare and illustrious exceptions are found to this general apathy. For example the adopted daughter of Montaigne, Marie de Jars (*Demoiselle de Gournay*) left a large collection of papers and autograph letters which emanated from all the illustrious men of her time, and which passed into the hands of La Mothe de Vayer, historiographer to the King of France (Louis XIV).

If the appreciation of autographs only arose at a later date, the spirit of general antiquarian research was awakened by the Reformation and naturally gave rise to that appreciation. The progress of classical learning, during the sixteenth century, which the investigation of Holy Writ naturally encouraged, caused manuscripts (especially Greek) to be in great demand, and consequently they were sought for throughout Europe. Then

historians began to arise of a better order than the ballad-maker and the romancer, and who called in the assistance of the antiquary; but, in many instances, the materials for exact history had long perished; in others, they lay hid in old parchments, so long neglected amid dust and damp and rubbish, that they were difficult to decipher.

To John Leland must be given the honour of founding our antiquarianism. In his day Mediæval MSS. were still scattered plentifully over the country, and he gave importance to them. Leland was librarian to Henry VIII.; and, before the dissolution of monasteries was contemplated, he obtained a commission from the king to visit the monastic libraries in search of historical documents. Finding these places in a state of neglect and ruin, he secured the extensive and valuable collections, which are now preserved in the old "King's Library" of the British Museum, and from his rough notes, since published under the title of his "Collectanea," we have the satisfaction of believing that he did not meet with many MSS. of value which are not still extant.

During the reign of Queen Elizabeth, and under the fostering care of Archbishop Parker, the taste for historical antiquities became so general as to give a character even to the ballads which were hawked about. Parker himself, and afterwards Sir Robert Cotton, gathered together large quantities of MSS. of all kinds, which are still preserved at Cambridge and the British Museum, especially Anglo-Saxon documents. The impulse now given to these researches extended to collections of coins and other antiquities, the works of Holinshed and Gildas were published, and the first Literary Societies formed under the auspices of Parker.

We are deeply indebted to the antiquaries of the sixteenth century, for the preservation of nearly all the remains of our mediæval MSS. Had it not been for the interest taken in them by Leland and the first Reformers, and for the active co-operation of Parker and Cotton and the numerous minor collectors, all would have perished. The mass of mediæval literature, which is actually lost, disappeared in one way or other during the ages which produced it—much by accidents or inattention, and the ignorance of the caretakers. The real loss, however, is far less than generally supposed, as writing was confined to so few. It is often asserted that the bookbinders were in all ages the great destroyers of MSS., since they used vellum MSS., which had become obsolete, to line the sides and the backs of books. All our old libraries are full of volumes bound in this manner, and an examination of them will show that the MSS. allowed to be sacrificed in this way were not always the common run of heavy theology that formed so large a proportion of monastic libraries.

“The spoliation of the monasteries was by no means an unmitigated evil. The libraries, as we have seen, were neglected, and the stirring up of things, caused by the Reformation, led to the unearthing of literary treasures. It is difficult to see how the prodigious outburst of intellectual activity, which characterised the Elizabethan age, could have been possible, without some such violent clearing out as actually occurred, and the deliverance of men’s minds from the monastic system, which buried knowledge and cramped the intellect. They who set themselves to seek for original authorities

in the manuscript documents, which had been cast aside and forgotten, found to their surprise that there were rich mines of information in our historical records, which had been hidden away for ages, but which, now that they were brought to light, would explain and decide many questions which had hitherto been dark and inexplicable.

“John Speed and John Stowe (both learned tailors strange to say) now (1571) arose, fitted with every quality for ferreting and rummaging among musty deeds. They soon opened out such new and neglected fields of research to the recently awakened curiosity of their contemporaries, that it seemed like the discovery of another world to them. Robert Beale, clerk of the council, and an accomplished linguist, gave impulse to the growing taste by bringing home the MSS. which he purchased abroad, during several diplomatic missions which he fulfilled with conspicuous ability. He gathered together a magnificent library, containing a vast collection of MSS., which has now descended to Lord Calthorpe. Sir Robert Cotton, too, was accumulating that glorious collection of documents of every kind which still bears his name and has become the property of the nation.

“All through the twenty years of tearing down things venerable, which immediately preceded the accession of Charles II—those fearful years so terrible to the antiquary—Aubrey was taking notes, collecting letters and traditions of bygone men and things, and preserving what he could of the memories of the past. Elias Ashmole, too, was making that vast assemblage of miscellanies, the bare fragments of which alone have survived, in his

famous museum at Oxford. Dugdale was writing his 'History of Warwickshire,' and heaping up those written treasures to be given to the world by-and-by in that wonderful book, the 'Monasticon Anglicanum.' All these great collectors, to which may be joined Sir Thomas Bodley, and Harley, Earl of Oxford, brought together an immense number of manuscripts, not as specimens of handwriting, but on account of their historical value."*

The first men of modern days who sought out autographs, with the view of forming a collection of letters written by celebrated men, were the well-known antiquaries Ralph Thoresby, who died in 1725 aged 67, Peter le Neve, and the Rev. John Ives, who came after him. In France, at the beginning of the eighteenth century, there were two well-known but very eccentric physicians, named Guy Patin and Salins, who were indefatigable hunters of autographs. Then there were the brothers Du Puy, who are said to have added to the Bibliothèque-Royale, in 1734, 958 volumes of letters and documents of the rarest value; and to these succeeded a crowd of others. Perhaps our Horace Walpole, who may have acquired the taste in France, gave the principal impetus to collecting autographs to our countrymen, as he gave the taste for modern Gothic architecture, and many other pursuits which became fashionable. From his time amateurs of autographs have been increasing, and, letters being eagerly sought after, soon began to realise considerable sums. Increased communication introduced different manners, the abolition of many aristocratic privileges

* "*Edinb. Review.*"

broke down the barriers between the ranks; and, consequently, vast quantities of letters and documents, which had been lying hidden in the archives of the noble houses, were brought to light and sold. The vandalism of the French revolutionists, that spared nothing, scattered MSS. of the most precious kind everywhere about, and soon there were eager hands ready to gather up the choicest of autographs, though to be an appreciator of writings was so dangerous, that some lives were lost through it. When the French armies afterwards swept through Europe, no archives were sacred to the rude hands of the soldiers, among whom were many quite capable of appreciating the value of rare documents. The archives of the Vatican, and those of the conquered capitals of Europe, were brought to Paris, and collectors freely helped themselves to the choicest morsels. Whole cart-loads of papal bulls, papal letters, and autographs of kings, fell into the hands of grocers and shopkeepers. No wonder the taste for autographs soon increased with such treasures ready at hand to pick and choose from. From 1792 to 1830, letters of inestimable value were often found wrapped round articles sold by shopkeepers, or offered as cigar lights by the tobacconists. Anecdotes, sufficient to fill a volume, might be related about the discovery of some of the most precious letters extant in this way. In 1801, the papers of Richelieu were offered for sale, but no one would make a bid for them. The Marquis of Villeville (Voltaire's friend) would have purchased them afterwards, but, unluckily, a grocer offered a higher price and the treasures were scattered.

The facility thus offered to the autograph collector

gradually introduced that spirit of intelligent inquiry, which developed into the curiosity seeker, gleaning in all directions, amongst the remains and relics of feudal Europe, the treasures which the French Revolution had strewed to the winds. And this quite explains why so many almost priceless autographs often appear in the market. Of course long ago, when such things were little regarded, there were several isolated antiquaries, like Oldys, who devoted themselves to collecting written documents, and who used their opportunities so well, that their treasures have formed the foundation of the various national and large private collections of Europe. But the pursuit at that time, though honoured by adepts of the first rank, was regarded by the world at large with indifference, or as a harmless eccentricity not undeserving of ridicule. Montaigne, when taxed with this weakness, arrested the derision, by frankly avowing his delight, if it were a weakness, to be surrounded with those objects which would always remind him of friends. "I keep their letters," he said, "their writing, their signatures, before me—anything indeed specially belonging to them—I keep these as a memento of the love I bear them." A pursuit possessing qualities so amiable, useful and touching, though it might occasionally become extravagant in its admiration for ancestry and men of renown, and puerile in the contents of its albums, could no longer be looked upon with contempt, and the spirit of curiosity once thoroughly aroused, has ever since been increasing in vigour and spreading in every direction and in every country. There is scarcely a nook or corner of the civilized world, at the present moment, where men are not searching after every paper of interest.

CHAPTER IV.

AUTOGRAPH COLLECTING AS AN AID TO THE HISTORIAN.

HAVING given a slight sketch of the history of autograph collecting, we shall, in a short parenthetical chapter, endeavour to show the peculiar value of autograph letters as an aid to the historian. Mr. J. L. Motley wrote in one of his private letters: "The great value of such intimate correspondence is, that one finds often character sketches, indications of motives, and very often dramatic incidents and scenes. Absolutely unknown facts are not often discovered, but you get behind the scenes, and can see very often the wigs and the paint, and the tinsel, which make up so much of the stage delusions of history. Personages tell the truth sometimes when writing intimately to one another, who are sure to indulge in the most magnificent lies in their public documents and speeches." Men are ceasing to be astonished at the light which may be thrown by one or two familiar letters (or even by a few lines reinstated in their proper place in a carefully collated MS.) across the darkest spots in history.

The neglect of patient researches into these old witnesses of secret history has brought misfortune to several historians. According to D'Israeli, the mode of composition of the history of Scotland by Gilbert Stewart, in opposition to Robertson, is an instance. He was recommended to consult some volumes of unedited autograph letters when composing his History of Scotland; he

objected on the grounds that "what was already printed was more than he was able to read."

David Hume also little troubled himself about deep research before writing his history. As custodian of the Advocates' Library, he had books at discretion and willingly contented himself. When he composed, he placed in a circle upon his sofa those volumes he believed he needed, and which still bear the marks of his hand, and very rarely took the trouble to get up to verify a research; still less would he derange himself to go outside to disturb autograph documents. During a fortnight he announced himself to be at the State Paper Office, where the most precious historical materials awaited him in vain. What followed? The publication of authentic documents and autographs gave him more than one rude contradiction. The "State Papers" of Murdin appeared at the very moment David Hume had in the press one of the passages, the most delicate of his history. Nothing can be more pleasant and instructive than the letter which he wrote on that occasion to his rival, Dr. Robertson. "Ah!" cried he, "we are all in error." He ran to his printer and stopped the publication, in order to say the very opposite of that he had written in the easy chair.

Michelet prostituted his talent and jeopardised his fame through judging Marie Antoinette by the foul libels and pamphlets of the Revolution, instead of portraying her character by the authentic letters, correspondence, etc., which he ought to have used.

Many attempted to portray Cromwell,—Mark Noble, Thurloe, Whitelock, etc.,—but, until Carlyle collected his letters, the true character of the man was never properly

presented, and every day furnishes examples of the eminent superiority of history drawn from these authentic sources over that written in any other way.

Some of the most obscure and disputed points of history are often determined by the discovery of a few lines of writing. Louis Blanc accidentally turned up an important certificate of Tallien's, which clears up the doubt as to who fired the pistol at Robespierre ; and the late Mr. Croker, in his evidence before the Museum Commission, in 1849, said : "One of the first and most mysterious preludes to the French Revolution was what was called the 'Affaire Réveillon,' the sack of a great manufacturer's house in Paris. The owner was a very good man ; gave bread to thousands ; a most respectable person, and what would be called liberal in politics. Nobody could make out why M. Réveillon's house was sacked and burnt. That, however, is explained by a little bit of paper strangely brought to light, which was the draft of a balloting list for the members of the new assembly. The Revolutionists had put out their list, and the Court list was made up of what they called moderate men, and at the head of that list was M. Réveillon. Someone got hold of this rough draft, while, to ensure the success of the Republican list, it was necessary to make an example, and they made an example of M. Réveillon."

Pope's sustained spite against Lady Mary Wortley Montague was never explained, until a letter revealed the cause. She sent back the sheets *unwashed*, which Pope had lent her when they were neighbours at Twickenham, and hence the offence never to be forgiven.

The sole proof of the Duke of Marlborough's sending

over secret money to the Pretender rests in a single letter, found amongst the Stuart Papers, and dated September 25th, 1715. In it King James was secretly named "*Rancourt*," and Marlborough "*Malbranche*."

A letter from James II. to his daughter Mary, dated just a year before the landing of William, published for the first time by the Countess Bentinck, singularly attests the correctness of Burnet.

A passage from a private letter of B. C. Roberts, a student of Christ Church, Oxford, explains Sir Robert Walpole's animosity against Swift.

From Lord Auckland's letters we learn that Pitt was at one time deeply attached to Miss Eleanor Eden, a fact never hinted at elsewhere.

It is said that Francis I., after the loss of the battle of Pavia, wrote to his mother these memorable words :—"All is lost save honour." Is the statement authentic or apocryphal? It has been questioned and disputed, but M. Champollion has succeeded in producing the letter which is published by Figeac in his "*Documents inédits sur l'histoire de France*," and the true sentence runs thus :—"Of all things nought remains to me but honor and life, which are saved."

The statement so generally received that Charlemagne was unable to write, and signed documents with the pommel of his sword, is disproved by the production of documents with his signature.



CHAPTER V.

HOW TO FORM A COLLECTION.

THE amateur, who has a real *penchant* for collecting letters and documents, will soon discover various ways and means by which his object may be gained.

Be his condition what it may, at the present time he can have the satisfaction of knowing that, by care and diligence and a guarded outlay of money, he will readily get together an interesting collection of writings which is sure to become more valuable every day, and at length will give a substantial reward for all the thought and labour bestowed upon it. Autographs, which might have been purchased for a small sum at the beginning of this century, would, if sold at the present time, realise a fortune; and there can be no doubt that the future rise in price will, at least, equal that of the past. We have known amateurs of only twenty years' standing who have disposed of their collections at a profit so considerable that they themselves were astonished at it. There are a few simple preliminary details necessary to be borne in mind by the amateur, in the study of autograph letters and their different values.

The following abbreviations are generally used in auction catalogues, &c.:—

A. L. S. = Autograph Letter Signed.*

A. D. S. = Autograph Document Signed.

L. S. = Letter Signed.

D. S. = Document Signed.

* Some collectors use the word Holograph in preference to A. L. S.

A. N. S. = Autograph Note Signed.

N. D. = Not dated.

A. L. = An Autograph Letter, but without signature.

L. S. and S. = A letter signed and subscribed, viz. : a Letter written by a secretary or amanuensis, but the Signature and Subscription in the autograph of the sender.

The abbreviations used to distinguish the size of the letter or document, are as follows :—

Fol. = Folio.

4to = Quarto.

8vo = Octavo.

12mo = Duodecimo.

2 pp. = Two Pages, &c.

The A. L. S., of course, is of greatest value, and the chief aim of the collector should be to acquire the best possible specimens of each individual, viz. :—those containing interesting details regarding himself or his walk in life, since as Lord Beaconsfield well observed, “A man is never so interesting as when speaking of himself ;” just as in a person’s biography, those letters are introduced which carry on his story, so, it is clear, they are the most valuable which contain incidents of his career, or reflections regarding his pursuits.

It should be understood that letters and documents which are only *signed* are not so valuable as those entirely autograph. When the *subscription* or a post-script, in addition to the signature, is written by the signer, the value is enhanced. The most valuable letters of all are those familiar communications of exalted personages *when they are signed*, which is seldom the case in intimate correspondence. Very old documents are usually written by an official scribe and simply signed by the persons whose names they bear. William the Conqueror signed with across, and most of our kings,

until James the First, made the sign manual, and a peculiar flourish called a *parafe* either as their signature or after it. Some of these *parafes* are elaborate and beautiful. It will be remembered that the epistles of St. Paul were written by an amanuensis, and their authenticity guaranteed by a peculiar sign written by the apostle at the end, as we read in 2 Thessalonians, c. III, v. 17, "The token in every epistle so I write."

Baron de Tremont gives an instance by which the increased value of a rare letter may be judged when a few words are added. The first letter of Agnes Sorel which was offered for sale was wholly in another hand save the signature *Agnes*, this letter realised 77 francs; at another sale a similar letter had, in addition to the signature, the words "*Votre bonne amie*" to *Agnes*; this was sold for 111 francs. A receipt signed 'Agnes' only gained 53 francs, since receipts are adjudged to be of less value than letters.

Letters written in the *third person* are also of less value than letters signed. Care is necessary in many cases, especially in old letters and documents of the *Cromwellian* period, to distinguish between *holograph* pieces and those only *signed*; also between persons of the same name: and a caution must likewise be observed with regard to the correspondence of the French Court, of the time of Louis XIV. and afterwards till the Revolution, since the letters of the monarchs were written by an official called the *Secrétaire de la main*, whose duty it was to acquire, by careful practice, the power of exactly imitating the royal hand. At the Court of Louis XIV. this "*official forger*," as St. Simon terms him, was named President Rose, who, for fifty years,

had the King's pen. "To hold the pen is to be an official forger, and to counterfeit so exactly the King's writing that the true cannot be distinguished from the false" (St. Simon, vol. ii, p. 18). The letters of Madame de Maintenon were likewise frequently written by her secretary, Mdle. d'Aumale; and those of Marie Antoinette by her preceptor and confidential adviser, the Abbé de Vermond, who never left her for twenty years. His imitation of her writing was most perfect. This custom happily seems to have been entirely limited to the French Court. We must, however, bear in mind the number of letters, bearing the names of men of celebrity, which were wholly written and signed by amanuenses—a clerk, a wife, a sister, a son, &c. Many of Thackeray's are of this kind; some, also, of Charles Dickens'. During the latter years of Thomas Carlyle a niece wrote his correspondence. Such specimens possess considerably less value than a complete autograph letter.

The beginner must, however, cast aside many erroneous ideas concerning autographs, some of which are very common and have been long sanctioned by fashion. In the first place, he must learn to regard as *valueless* mere signatures of individuals cut out from letters or documents; for, with few and rare exceptions, such are never admitted into the portfolio of the collector. In the next place, specimens of *least value* are those written in answer to requests for autographs, and those penned expressly for the scrap-book—the latter often consisting of a mere sentence, verse or motto, with the signature—since it is evident that such things contain nothing whatever of individual character or interest, and even

the writing is usually stiff and formal ; indeed, there is a total absence of everything for which autographs are prized. The practice of writing begging letters to celebrities for their autographs is strongly to be condemned. In the first place, such requests frequently cause great inconvenience and annoyance, and secondly, the replies in most cases are short and worthless. It is seldom that the best class of dealers catalogue letters of living persons, and we venture to hope that the traffic in private letters of living personages will shortly cease. Nor must it be imagined that any special interest is attached to the letters of individuals who happen to be rich, such as peers, or titled personages : for any accidental circumstances of that nature can give no value to autographs.

The value of letters of the same individual varies greatly according to the interest of their contents. Thus in sales it is often seen that an ordinary commonplace letter of a personage will be sold at a moderate sum, when four or five times as much (and even more) will be given for one of special interest. This has recently been seen in the extraordinary prices given for certain letters of Charles Dickens and Thackeray. Letters of Martin Luther vary from £25. to £100. ; Mary Stuart from £50. upwards ; as much as £350. having been given for the letter she wrote just before her execution, which sum would now be much exceeded were the letter again to be offered for sale. In France no autographs are more highly prized than those of celebrated courtizans—of Agnes Sorel, Madame Pompadour, Gabrielle d'Estrées, &c. This may be explained by the vast influence they have exercised on the history of

France and the romantic incidents of their career. When celebrated *savants* and distinguished literary men of the past two centuries wrote letters, they, evidently, took pains with them, knowing that the public would be eager to read them, and they would consequently be circulated and also immediately copied. There are many of these old copies in circulation, which sometimes get into sales, when collectors, who are not well acquainted with the handwriting of the originals, purchase them. Letters of Balzac, Huet, &c., have thus been sold. Not unfrequently two persons of the same christian and surname flourished about the same period. Thus care must be taken not to mistake the signature of Sir Oliver Cromwell with that of his nephew, Oliver Cromwell, the Protector; or that of Sir Henry Vane, the elder, with that of his famous son, Sir Harry Vane, the younger. Then, again, there is another John Churchill, who wrote a somewhat similar hand to the great Duke of Marlborough, and his letters might be mistaken by an inexperienced collector. The letters of Knyphausen, the Commander of the Hessian Troops during the first American War, are considered of special rarity, and realise prices from £5. and upwards. There is, however, another Knyphausen, who visited England about the same period on diplomatic business, but whose letters are not so highly prized as his namesake. We might also mention here that ladies during the Tudor period often bore masculine names, as Richard, &c., and *vice versa*, as Anne de Montmorency, the famous Constable of France, &c. It was common to give the same christian names to two children successively; and every unmarried lady was called mistress till the time of

George I., and occasionally after. In Richardson's novels young servant girls are thus designated.

There are accidental resemblances in the writing of various persons, sometimes so close as to require a little study to discern those certain differences which distinguish them. This is often the case with members of the same family, and scholars taught at the same school. But in all these instances sufficient difference will be discovered by attentive examination of the style of the writing, slope of the letters, the regularity of the lines, the various little errors of punctuation, etc., all of which reveal distinct characteristics. Perhaps nothing affords greater scope for diversity than the mode of punctuation. Some persons are careless about stops, others make an elaborate use of them, and the manner in which these are formed, well deserve notice. Then too, the space left between the words, the loops of the long letters, and the infinite variety shown in the shape of each particular letter will give all necessary evidence as to the individual authorship. But we repeat that it is well to avoid purchasing any specimen which does not possess, in a thoroughly satisfactory degree, full characteristic and abundant evidence of genuineness.

The great practical question for consideration is, of course, how to obtain a collection worthy of the name—which some authorities place as high as 20,000 specimens. Our opinion, however, is that from 5,000 to 10,000 good autographs may represent an excellent assortment. Difficult as this undoubtedly is at the present moment, it is certain to become more and more so every year. To the rich there are many facilities for procuring choice pieces, besides the royal

road of purchase ; still, if wealth has its manifest advantages, there are yet prizes to be won by foresight and diligence.

The greatest caution must be observed in purchasing, especially at the present time, when forged specimens are being manufactured with unprecedented daring, through the encouragement given by the simple and unwary, who are deluded into purchasing by advertisements and other unorthodox channels, instead of choosing the safe and regular plan of buying from well-known and respectable dealers. All cases where a forgery succeeds must be deplored, since they give great stimulus to the fraud, for every effort will of course be used, and the utmost ingenuity be employed, so long as there is a chance of obtaining large sums of money so easily, and forgeries will only cease, when people are not to be found reckless enough to part with their money to strangers, for what in almost every case turns out to be worthless or spurious. A slight study of the subject, a little knowledge easily acquired, and some ordinary prudence, would at once prevent anyone from being thus victimized.

There are, just now especially, a great number of markets for the sale of autographs ; often letters bearing distinguished names are displayed in windows, or in catalogues of second-hand booksellers, in advertisements which appear in periodicals, &c. But these must be regarded with great caution, if not suspicion, and purchasers may soon convince themselves, that the only safe markets (for the beginner at least) are the well known dealers, *who guarantee the genuineness of every autograph they sell.* Indeed it may be taken for

granted, that the most respectable dealers are also the cheapest; for those who manage to sell forged pieces, generally get exorbitant prices for them. There are several establishments in London, which may be thoroughly relied on, but care should be taken to see that the genuineness of every specimen is guaranteed on the catalogues, for without this it might be difficult to obtain redress in cases of fraud. With regard to advertised pieces, no purchases should be made before they have been submitted to the inspection of an expert. There are autograph sales by auction at frequent intervals, in England,* France, Belgium, Holland, Germany, Italy, Austria, and America. The same caution must be observed in purchasing at auctions, with regard to specimens being guaranteed, for forgeries occasionally appear there. As a rule, it will be advisable for the beginner to make his purchases of a respectable dealer, but should he require any special lot which is advertised for public sale, he should employ an experienced commission-agent, who might be relied upon as to the price and genuineness of the purchase. By enlisting the active interest of all our acquaintances, it is not very difficult usually to procure letters of modern celebrities, but those of former times, of course, are much more difficult to obtain, and that is why some amateurs, of limited time and means, collect the autographs of some special class of persons, either of statesmen, warriors, men of literature, scientists, artists, etc., according to the opportunities they possess of com-

* The principal sales of autograph letters, etc., in this country, are always advertised in *The Times*, *The Athenæum* and *The Academy*. They commence about October, and continue until the end of July.

municating with either of these classes. From those engaged in the diplomatic service, even in distant parts of the world, very interesting and important letters may often be obtained. Fine letters have thus been secured in Persia, in Morocco, Lima, &c., since correspondence from distinguished individuals has been found lying unvalued in the archives of the courts of these places, and which could be had almost for the asking. In halls and manor-houses, letters from Pennant, Dugdale, and other early writers, who sought information on local antiquities, are not unfrequently found. Among title-deeds, letters from eminent ministers and royal princes are sometimes carefully treasured; in other instances we may find correspondence of Wesley and Whitfield respecting quarters for themselves or others, while preaching on circuit. Between the leaves of old books, in ancient bureaux, and oaken chests; especially in clock cases, which have stood in the same spot for centuries, papers of the stirring times of Cromwell, James II., William III. and Queen Anne, have often been secreted—The “Gentleman’s Magazine” gives instances of interesting discoveries from these sources. Scarcely anything can be more interesting than a hunt amid the holes and corners of certain old mansions possessing secret chambers, only to be seen by raising the ceiling, or removing the back of the grate, or sliding away panels. There are plenty of successful examples to stimulate research, and unexplored regions may yet be found in Lincolnshire, Essex, Kent, Cornwall, Devon, Wales, Cumberland, Northumberland, &c. A friend of the writer’s recently lighted on a chest of Cromwellian letters and papers, near Ulveston. Mr. Henry Saxe Wyndham

in the "Archivist" (No. 1, p. 8), describes how he discovered rich treasure trove, in a Welsh Village near Llangollen, consisting of papers of Queen Anne's reign, signed by the Earl of Oxford, several letters of Addison's, Matt Prior's, a dozen letters of Godolphin's, and one of Mordaunt, Earl of Peterborough's. Another correspondent (Archivist, No. 2), says: "A few years ago an old cupboard was discovered in these premises, containing, besides other papers, two large white leathern sacks, crammed full of documents, some dating back to the reign of Richard III." At Belvoir Castle, a most precious series of MSS. of the age of Elizabeth, was lighted on a short time since, in a loft over a stable; and quite recently some historical papers, of the highest value, were found in a cobbler's shop, in the North of London, and numberless other instances might be given.

At humble sales, in rural villages, as well as at country mansions, friends of the auctioneers should be desired to secure any packets of old letters, pamphlets, &c., which are often disposed of as mere rubbish. A few months since some almost priceless letters of Swift and Addison, &c., were sold for a few shillings by a local auctioneer in a small village in the South of England, where they had been catalogued under "Miscellaneous Effects." The second-hand dealers in small towns would also submit such things to one's inspection when they fell in their way, if their interests were enlisted by a little liberality; and this would secure the earliest inspection of everything of this kind. Then there are the dealers in old parchments and paper deeds, who frequently have fine autograph signatures on important documents for sale, some bearing beautiful seals; and the intelligent

explorer should visit even the humblest of these shops, where he would be permitted to overhaul the contents at his leisure and select what he desired. Some of the chief prizes in all our principal collections have been obtained in ways similar to those above mentioned. Men accustomed to the pursuit of autograph collecting, and who are always on the *qui vive*, sometimes meet with extraordinary success, and numberless examples might be instanced to stimulate the amateur; in fact, a most interesting volume might be written about the adventures and successes of autograph hunters.

D'Israeli gives many instances of such unexpected discoveries in his "Curiosities of Literature." Mr. Robert Cole, in 1858, bought three sacks of waste paper for a trifle, which contained fifteen fine letters of Dr. Johnson's, several of Cave, the proprietor of "The Gentleman's Magazine," also of Dr. James, the inventor of the fever powder, and various other celebrated persons. Shopkeepers used to be the best sources from which to obtain stray manuscripts of value; but, as the price of new paper has now become so very moderate, most establishments have discarded waste paper. About 1790 there was a great and sudden rise in the price of all kinds of paper. Lackington, the bookseller, in his amusing "Autobiography," well describes how it affected the publishing trade. Numerous works, he says, were cut up and sold to shopkeepers, and no doubt this was a principal cause of clearing the country of all kinds of old letters, papers, etc.



CHAPTER VI.

HOW TO FORM A COLLECTION (*continued*).

FLUCTUATION IN THE VALUE OF AUTOGRAPHS.

THERE is nothing more curious than to see how persons, without experience, either grossly overvalue or under-value their autographs—the mistake being quite as common in one direction as the other. If they have something really valuable, they often sell it for a mere trifle, or exchange it for a worthless object; and, on the other hand, a commonplace letter, dear at five shillings, is regarded as worth five or ten pounds.

We are, of course, not now discussing the question of preserving *family papers* as heirlooms, which will become more and more interesting to each after generation; the matter now under consideration is quite different—viz., how to get together an interesting variety of autographs of celebrated people for enjoyment and study, and also, if desired, for profit.

The great problem for the beginner to solve is the mysterious reason why certain letters command a far greater price than others. When, therefore, by a careful study of the great names of the past hundred years, he can comprehend the causes which influence public taste in the selection of its permanent favourites, then he will have mastered one of the great difficulties of the craft, and may begin to gather together, by friendship, research or money, those letters of the present or past generation

which his instinct tells him will rapidly rise in public estimation. Unfortunately, there has been a dearth of eminent men in almost every walk in life during the last twenty years; the giants of art, literature and science, seem to have departed, leaving no successors behind them. Still, there are some names amongst us which posterity will gladly remember, and the generation preceding this was singularly rich in men of genius whose letters will find a place among the best of old.

It may be safely predicted that the autograph letters of Swift, Pope, Addison, Steele, Sterne, Hume, Dr. Johnson, &c., &c., and also those of more recent times, such as Burns, Scott, Byron, Shelley, Wordsworth, Dickens, Thackeray, and many others, will steadily increase in value; while some who enjoyed great popularity twenty or thirty years ago may probably be less appreciated in future, as their works will be less read by the next generation.

Almost every year popular effervescence causes some men to rise to the surface, and their names for awhile are repeated everywhere—everything concerning them interests the public; but after a time this popularity fades away, and they sink back into their old obscurity, and are neglected and forgotten. It is evident that it would be a mistake to spend money on the autographs of such creatures of a day as these, since, during the time of their brief eminence, everything belonging to them is difficult to obtain, and, after it has departed, it becomes valueless. Baron de Tremont well remarks:—
“During the time when a person excites a high degree of public attention, his autographs are much sought after, and command a price which is by no means sustained

when fashion has turned her glances from that to some other object."

Everyone knows how authors may enjoy the greatest appreciation for a few years and then they rapidly decline in public estimation, and their works henceforth remain unread and unnoticed. How few at the present day read the poetry of Miss Seward, though edited by Sir Walter Scott; or the works of Hannah More, of Mrs. Barbauld, Mrs. Trimmer, or a host of others, who, in their time and generation, were read and admired by everyone; and whose autographs, consequently, would have been sought after and become the chief ornaments in many collections, though now their value would be little appreciated?

The same remarks apply to many popular preachers, statesmen, orators, actors, &c. It is, of course, as well to *accept* letters of every noted person when given as presents or sold at nominal prices, as they occupy so small a space, and there is always a *chance* of their becoming accidentally interesting in the course of years; but it is not worth while to expend money in filling portfolios, unless upon a system more likely to produce satisfactory results.

The first step to be taken towards this end is to procure as many auction catalogues, and those of the most respectable dealers, as possible, of present and by-gone dates; and, from their careful study, try to understand the *principle* which has regulated the steady rise in value of certain classes of autographs, while that of others, instead of advancing, has remained stationary or even receded. Why, for example, does a letter of Lord Beaconsfield's command more than double the price

of one of Lord Lytton's? How can the difference be explained in the value of autographs of Charles Dickens and Charlotte Brontë's, of Thackeray's and George Eliot's, or those of Carlyle's and Lord Brougham's, or Lord Nelson's and the Duke of Wellington's. It cannot be wholly ascribed to rarity, for the mass of letters left behind by Carlyle is enormous (those to Jeffrey alone amounting to several thousand), and yet scarcely any of our contemporaries command so high a price; nor to antiquity or literary celebrity, for who was more renowned than Muratori in the seventeenth century, or whose letters are more beautiful? Yet they sell for the smallest sums! Close attention to catalogues of the last thirty years will reveal the secret of the world's appreciation of the memory of certain individuals in preference to others. That, notwithstanding the confused and disjointed state of society in this our day and generation, and the too frequent success of the charlatan and pretender, and the easy popularity awarded to noisy inferiority, though withheld from deserving genius; notwithstanding the indulgence society often extends to vice and the ridicule it casts on virtue; yet, when public sentiment is tested by the money value (the only real and crucial test after all) which it will give for the possession of mementos of those held in highest esteem, that appreciation will usually be found elevated and just and true. The fullest admiration is awarded to the poet who has reached the highest heaven of invention—as Shakespeare, Milton, Pope, Gray, Burns, Schiller, Goethe, Keats, Byron, &c.—and to those geniuses who have filled the world with noble thoughts and sentiments. Next comes the great Musical Composers, and

Dramatists ; then the brilliant Warriors, who pass like meteors from nation to nation, and change the destinies of men, especially those whose careers, like Napoleon's, Nelson's, Sir John Moore's, Wolfe's, &c., are replete with romantic incidents, so dear to the human mind. Indeed, it appears as if a certain proportion of the poetic or romantic element is absolutely necessary for an enduring hold on the admiration of mankind. A mere prosaic life, however eminent and useful, will never awaken that public interest in its every detail which seems to be specially reserved for that tinged with romance. It appears, moreover, as if incidents which inflame the imagination—extraordinary vicissitudes, romantic struggles, unlooked for successes, brilliant flashes of genius, heroic deaths at the moment of victory—instead of fading in interest with the lapse of time, actually gain a deeper seat in the hearts of men. Now, if this hint be borne in mind, it will, to some extent, explain the apparent capriciousness of public taste, regarding its preference for certain autographs to those of others.

In every pursuit followed by a large number of people, wholly uncontrolled by any consideration save their own caprice, there will, of course, be seen peculiar and extravagant idiosyncrasies and, in autograph collecting, there is ample scope for these. There are some collectors who only care for the letters of peers, others for bishops and clergy, others, again, for dissenting ministers. Some get together letters of persons of a certain name, or natives of a particular town. There are those who collect the autographs of celebrated musical characters, or actors ; some choose Franks. Several collections have been formed of the letters of all the men who signed

the Declaration of Independence of the United States. Indeed, it would be almost impossible to specify the multiform directions in which men display their appreciation of autographs. But though a great deal of pleasure may undoubtedly be derived from making collections of special or peculiar autographs, yet it is by no means to be recommended as it presents serious difficulties, since the collection must be complete to be of value, and this of course makes it far more expensive, for, in order to obtain a specimen to complete a series, one may have to wait for years, or to give an enormous price for it. The interest in a special collection is not usually shared to the same extent by others as the collector himself, whereas, by making a general collection, acquisitions may be gained in every direction, and the variety is pleasing in itself and will be appreciated by everyone.



CHAPTER VII.

HOW TO FORM A COLLECTION (*continued.*)

THE STUDY OF HANDWRITINGS.

“By my life, this is my lady’s hand ; these be her very Cs, her Us and her Ts ; and thus makes she her great Ps. It is in contempt of question her hand.”—*Twelfth Night, Act II, Scene V.*

THE importance of an intimate acquaintance with all these particulars will be apparent from our preceding remarks. Then, too, there are peculiarities necessary to be studied respecting the form and style of letters appertaining to each age, peculiarities of spelling, quaint words being used, and certain other words never used at certain periods. Closer attention again would reveal idiosyncrasies in the writing and expression of each individual writer, as easy to be recognised as the features in a portrait. A great deal of character and distinctiveness are especially contained in the signature and parafe or flourish, since the rapidity produced by long-continued practice gives a certain clear distinctness to these manipulations of the pen, never attained by another without a great number of repetitions, and not even then with perfect exactitude. In old writing the flourish was often an elaborate work of art. Many of our monarchs, until after Henry VIII., frequently signed documents with a sign manual or monogram of their initials instead of their full name. In our own time some writers

might be mentioned whose peculiar flourish could not be easily imitated, such as that of Charles Dickens. Among the Spanish races the flourish is of greater importance than the signature itself, and no legal instrument is considered as complete without it. The amateur should, as soon as possible, begin the deliberate study of all the autographs within his reach. In London the resources of the British Museum would, of course, serve his purpose for a life time. There the choicest letters of the Tudor, Stuart and succeeding periods, are at his command, and will afford every variety of writing and epistolary correspondence—every example of paper, water-mark, letter-folding, sealing and address, that he may have occasion to see. Such advantages are too obvious to need comment. But, even in provincial towns, libraries containing manuscripts of great variety and interest are now generally to be found; and, even where the student is deprived of these opportunities, the resources of lithography and photography sufficiently supply all that is needed for an intimate acquaintance with the handwriting of the chief celebrities of all ages and all countries. A mere superficial examination of an autograph, however, will teach little or nothing; the writing must be so scrutinized and dwelt on, that every peculiarity, not only of the form of the letters, but also the mode of expression, the paper, ink, the folds and seals, shall all become familiar so as to be recognised (or their absence detected) in a moment. During the quiet and leisure hours of study the letters or lithographs may be conveniently spread around, within reach of the hand; and, at first perhaps, they should be rapidly passed in review until the names of the writers

are immediately known by a mere glance at the writing ; and, when this general acquaintance (which will always be most useful) is acquired, the letters should then be more slowly and painstakingly studied until every trick of the pen and everything noticeable in loop, dot, letter, figure or flourish, is seized upon, and engraved upon the memory for future use.

Good writing has, doubtless, its charm. It is a sincere pleasure to look on the beautifully-formed characters of many old as well as modern epistles. Those of the Tudor and Cromwellian periods might be instanced, especially Darnley's (the husband of Mary Queen of Scots), Lady Jane Grey's, &c., and, of later date, we have the beautiful writing of the poet Gray, Mrs. Piozzi, Southey, and many others. It is much more rare now to see such specimens of caligraphy.

"If our ancestors were deficient in orthography they were masters of the pen, they appear to have become careless in their penmanship about the time when they began to pay strict attention to their spelling. In particular, they invariably made a point of signing their names clearly and distinctly, in marked contrast to the modern fashion, which often renders it impossible to do more than a guess at the identity of a correspondent. In the round robin addressed to Dr. Johnson on the subject of Goldsmith's epitaph, the names of the most distinguished malcontents—Gibbon, Burke, Sheridan, Colman, Joseph Warton, Reynolds, &c., although affixed at the dinner table, bear no marks of haste and slovenliness ; and, amongst the French authors of the eighteenth century, the two most remarkable for the excellence of their handwriting were Voltaire and Rousseau. The press of public business

may be alleged as some excuse for statesmen ; whilst the hurry and flutter of composition may account for the bad writing of poets and authors of the imaginative class." *

Some handwritings have characteristics so well marked that there is no difficulty in recognising them. It is impossible to mistake the slope of Addison's long strokes, the peculiar curve at the end of certain letters, or the mathematical precision with which the strokes are made parallel with each other ; the writing of Thackeray is remarkable for its distinctness and neatness. His earlier style made the letters slope, the long letters, except the fs, were written without loops, and most of the capitals were printed. In the later style, the letters are vertical, the capital Is are mere strokes, the writing is somewhat smaller, while the signature, in both styles, is extremely well written [*see facsimile.*] That of the Duke of Wellington may be distinguished by the slight curve of the long strokes (which are somewhat unwieldy), the capital Ws and Ds, bear the evidence of haste. When Napoleon first attained power his signature was of the orthodox length and character ; it gradually shrank to the first three letters (Nap.), and later in his career it consisted of a dash or scrawl intended for an N.

Byron latterly wrote a sad scrawl. Miss Landon's writing (L. E. L.'s) varies greatly at different periods ; this is also the case with that of Sir Walter Scott's (especially of his signature), which, though at the beginning of his career, until about 1803, is distinct and plain, becomes afterwards more and more hurried, until at last the words are so joined together, and the letters so indistinctly formed, that his sentences are very difficult to read.

* Hayward.

The same may be said of the writings of Coleridge, of Sydney Smith, of Gladstone and many others. With Robert Burns the last strokes in the ms, ns, hs and ps are peculiarly formed, and the rs should be noticed. On the contrary, Dr. Johnson's handwriting scarcely varied after he was 16 years of age.

Charles Dickens in his writings uses the phrase "as though" very frequently until he arrives at the middle of "Nicholas Nickleby," when he substituted "as if," and in his later compositions, seldom uses the former words. His spelling, too, is peculiar—pony is spelt *poney*, height *heighth*, etc., and the letter *u* is omitted in labour, ardour, endeavour, etc.

An illegible scrawl can give no pleasure to anyone, unless from associations connected with the writer. Isaac D'Israeli having had access to a part of the correspondence of Sir John Eliot, while engaged with his "*Commentaries on the life of Charles the First*," gives this as his painful experience: "The autographs of Sir John proved too hard for my deciphering—days, weeks and months passed, and I was still painfully conning the redundant flourishes and tortuous alphabets, till the volume was often closed in all the agony of baffled patience;" and Sydney Smith wrote to Jeffrey on receipt of one of his ill-written epistles: "Mrs. Smith and I have endeavoured to read it like Hebrew from right to left, and like English from left to right, like Chinese from the top to the bottom, and like a modern young lady's style diagonally from one corner to the other, but we are obliged to confess we can make nothing of it." On another occasion he says: "I beg you very seriously to take a little pains with your handwriting; if you will

be resolute about it for a month, you will improve immensely, at present your writing is, literally speaking, *illegible*, and I have not now read one half of your letter."

Sydney Smith's own hand was latterly almost as bad as Jeffrey's. "A family council was often held over his directions—once so entirely without success that, after many endeavours on the part of the family to decipher them, as they seemed urgent, my mother at last cut out the passage and enclosed it to him ; he returned it, saying 'he must decline ever reading his own handwriting four-and-twenty hours after he had written it.' He was so aware of the badness of his hand that, in a letter to Mr. Travers, who wished to see one of his sermons, he says : ' I would send it to you with pleasure, but my writing is as if a swarm of ants, escaping from an ink bottle, had walked over a sheet of paper without wiping their legs.' " *

The handwriting of Archdeacon Coxe (the eminent biographer of the Duke of Marlborough, &c.) was not the least striking of his peculiarities. It was a cypher of which few, even among those accustomed to it, were wholly masters. His correspondents, who valued all his words (for they were those of wisdom and kindness), were sometimes tantalized by the total impossibility of extricating them from the tangled black skein that ran along his paper. Mr. Melmoth, Jacob Bryant, Bishop Barrington and others remonstrated with him about his inscrutable writing, but in vain.

Dr. Parr's writing is also most difficult to read ; so is much of Lord Brougham's and Lord Lytton's. All these prove the apt observation of Locke's : " The quicker a man writes, the slower others read what he has written."

* Lady Holland.

We take the opportunity of pointing out some few other peculiarities respecting certain personages, which will serve to show the value of obtaining such biographical hints to assist the researches of the amateur. George III. had the methodical practice of always dating his letters *by hours and minutes*, as well as the day. His correspondence shows in every line want of education, that spelling and diction were strangely neglected, and the writing itself a queer scrawl when he did not take extraordinary pains. Some of his carefully studied letters are, however, correct enough; still the most carelessly written epistle never fails to convey the precise meaning of the thing in the clearest manner.

The letters of Queen Mary, and her sister Anne, also give many indications, both in spelling and grammar of deficiency of education, but those of Queen Mary are always expressed with kindly and refined sentiments, while Queen Anne's are sometimes extremely coarse and unfeeling; Anne's letters to her sister in the Bentinck Aldenbourg Archives, at Middachten, are coarse and cruel, and bear evidence as to her rage and passion.

Reubens wrote most of his letters in Italian, though some are written in Flemish and French and a few in Latin. Those written in the first three languages are all signed "Pietro Paulo Rubens" those in the latter "Petrus Paullo Rubenius," or sometimes "P. P. Reubens," "P. Reubens" only occurs once. No French or Flemish signature occurs.

Of Poussin, for a long time there was only a single letter known to exist, but, about thirty years ago, an Englishman found eighteen among his family papers. Two of these were sold in Paris at £6. each.

There is only one letter known to exist of Rabelais. Only one of the famous Earl of Shrewsbury (Talbot), (though there are more than one of his signatures), and only one known of William Tyndall, the first translator of our present Bible.

“Letters, the most intimate and confidential, which contain the real sentiments and emotions of the heart of the writer, and hence, of course, the most interesting and curious to the historian, are frequently unsigned, or else subscribed by one of those phrases, like the M.D. of Swift, known only to the correspondents. How, then, are we able to recognize the authors with certainty? Deprived of the signature of the names, curiosity would have languished before many charming collections of ladies’ epistles, while the mystery, when once penetrated, renders the agitations of love, intrigue, and devotion, more *piquant*. Numbers of political letters of the greatest importance were naturally left unsigned, and one could not at the first glance establish the authenticity of that brilliant correspondence of Voltaire’s, rarely signed, but which contains all the man, and all his age, with their good and bad passions --the puerile trifles of pride, the impetuous movements of sentiments (or rather of sensations), and the sovereignty of good sense united to sensibility of talent; the rage to please, to serve, to fashion—the courtier-like servility by the side of mocking contempt of all authority; the cynicism in belief and in words; the decrying of all decency associated with a generous philosophy; with bursts of pure eloquence, charms of grace, and the idolatrous worship of every delicacy of the tongue.”*

* (Causeries d’un Curieux).

To verify, then, unsigned letters often requires much time and patience. The contents may afford a clue to the exact period, to the events occurring, and to the individuals concerned ; thus, by limiting the area of search within narrow bounds, the handwriting may be compared with that of known personages whose style and manner of composition is the same, and perseverance will soon be rewarded by a clue, which, if followed up, will end in success. To become familiar with the handwriting of a great number of persons, especially of preceding generations, is by no means a difficult task, and, as we have previously stated, is one of the most necessary and most useful accomplishments of the amateur. Although a letter be unsigned, yet nearly all writers end their epistles in a manner peculiar to themselves. The endearing expression to an intimate friend, the arrangement of the concluding lines, the words chosen, are all of them characteristic.

From all the preceding observations it will be seen that, just as a person having an extensive correspondence is able to recognise at once the hand-writing of any of his numerous friends, so should the collector make himself thoroughly acquainted with the autographs of as large a number as possible of the most distinguished people of past and present times ; this, which must be a labour of love to the true amateur, presents no difficulties that may not be readily overcome by attention and patience ; and, as we have already remarked, where large collections of genuine autographs are not accessible for study there are excellent facsimiles of all kinds ; to supply the place of which, a small assortment suited to the requirements of the ordinary collector will be found in this volume.

Let us now for a moment picture to ourselves the successful collector, seated in his study, surrounded with all the trophies of his labour—those rare autographs and choice engravings which have cost so many years of patient research to amass, and which are now the silent companions and delight of his leisure hour; turn by turn his eye dwells on his teeming portfolios recalling the varied, pleasing adventures by which he secured his richest prizes, and at the same time speak eloquently concerning the strange mutability of human affairs, through the career of all the brilliant men and women whose most intimate and secret correspondence lies open before him. What delight, let us ask, can compare to the reflective mind, with that of being alone in the cosy sanctum with body and mind at ease, or perhaps with a few intimate and kindred spirits where he can give free scope to imagination, and by his written spells, call up at will the spirits of the mighty dead! Then can he hear through those walls of paper and of parchment, amid the stir and tumult of past centuries, the voices of those truthful witnesses which tell their secrets to him, though deaf to all the world besides. How does he delight in the fervent syllables which reveal the emotion that once thrilled through the hearts of heroes and heroines whose names shall live for ever! There are the accents of patriotism, of genius, and the sweet expressions of love, with the hopes and aspirations uttered in the rude struggles of right against wrong, all pent up in those faded leaves, and ready to come forth when bidden. There, too, are thoughts and names embalmed and crystallized in writing, of those who have consecrated their lives to the common weal, in the senate and on the battle

field, and of those who, in deep retirement, have swayed the world with the sounds of their divine harmony, or the lofty grandeur of their verse. To pass these in affectionate review and scrutinize each stroke which the hand traced, each syllable which the lip uttered centuries ago, and to linger over the paper, the seal and the signature of a princess, or a poet, a minister of state, or one of the noble army of martyrs, is a pleasure which no one can realize without its experience.

Autographs thus become the objects of love, and their possessor soon learns to recognise their varied handwriting as unerringly as a mother the voice of her child ; there being no more chance of imposing on him a spurious specimen of any of his well-known characters, than there would be to deceive a naturalist about an animal, or a botanist about a plant. Like all other passions, possession in this case only increases the desire for more, and the true collector is never *satisfied in getting*, but eagerly embraces every opportunity of adding to his stores.



CHAPTER VIII.

EARLY WRITING MATERIALS.

THE delight in the contemplation of autographs and their careful study, would almost necessarily proceed step by step with the growth of the collection. But, besides the most persevering scrutiny which must be bestowed on the handwriting itself, a great deal should be learnt about the subject of ink, paper, seals, &c., by which the approximate age of documents may be discovered.

Ink. The colour of the ink of all old writing is a most weighty matter, since it is nearly impossible to imitate the appearance of this to a skilled eye. The ink used before our present material was invented, was composed of lampblack and a solution of gum, which, though so excellent in appearance, retaining its glossy black color for ages in MSS. volumes, would neither flow with sufficient readiness from the pen, nor penetrate sufficiently deep into the substance of the parchment or paper for legal writings, and it could be easily washed, or even rubbed off. In the eleventh century a chemical ink, of greater durability, consisting of a decoction of nutgalls, in which sulphate of iron and a little gum or glue were dissolved, was introduced, and this has continued in use ever since; so that, for all practical purposes concerning autographs, one kind of ink need only be considered. It has, however, been erroneously supposed that, owing to the deeper colour

of old writings, a small portion of carbon must have been added to the ink before the time of the Commonwealth, but Astle has disproved this, by showing that the ink on these writings would wholly disappear, by treating it with either of the mineral acids. The darker colour results, probably, from the more careful manufacture of parchment and paper in the olden time, and the greater quantity of astringent matter possessed by them than since; perhaps, also, it is owing to animal glue having been employed instead of gum which formed a kind of varnish that prevented oxidation. What we, therefore, are concerned in knowing is, that the ink has "substantially" always been the same, and the action of time has slowly changed its colour to the tint of iron rust, a peculiar yellowish red, that no art can exactly imitate, unless by means easy of detection, and which will be explained in the remarks on Forgery.

It is well to note that on some ancient writing minute scales, having a metallic gleam like that of silver, may be observed—an almost certain sign of age.

The ink of almost every writer will, on close observation, show a distinct shade peculiar to itself. This is very important to notice. Let anyone write a sentence from ink in three different houses at about the same time, and a variation may be observed in each. Thus old writing, if written in separate places, will vary, unless, as was often the case, the writing apparatus was carried about; but, where people wrote a great deal of their correspondence at home, the colour of the ink will be singularly uniform, and this is a test to be frequently relied on as to the genuineness of the autograph. The colour of Cromwell's writing, and that of John Wesley's,

Southey's, Lord Byron's, and many others that could be mentioned are as a rule all peculiar, and differ in a very remarkable way from that of others.

Paper. The art of making paper from rags, passed from Spain to France about the year 1260. Paper was first made in Germany in 1312.

It is variously stated that the first English paper mill was established at Dartford in Kent, and at Ware in Hertfordshire ; but it is clear that the first was set up at Hertford, for the earliest mention of an English paper mill occurs in a book, printed by Caxton about 1470, the paper of which was made by John Tate, of Seele Mill, Hertford, whose works were considered so important as to attract a visit from Henry VII. The large mill at Dartford was opened in 1588, by John Spielman, a German, jeweller to Queen Elizabeth, and who was knighted by her. At first the native paper was usually of a very inferior quality, and recourse was had to Holland, Belgium and France, for that used in writing and printing important books. Fuller, writing in 1662, said that the paper partook of the character of the countrymen by whom it was made. " Venetian being neat, subtle and courtlike ; the French, light and slender and slight ; the Dutch, thick, corpulent and gross, not to say sometimes also bibulous, sucking up the ink with the sponginess thereof."

An examination of MSS. and old Bibles, from the reign of Henry VIII. to Elizabeth, discovers that the paper was of a beautifully white colour, with a parchment like texture, an even smooth surface, with the almost perfect absence of small hard knots and other particles, and which would compare favourably with the

best paper of to-day. Many of these early sheets contain no *watermarks*, other early foreign papers contain an almost infinite variety of them: such as the Virgin and Child, which was common in the Spanish Netherlands; and the ladder in a circle surmounted with a star, found in Italian paper. All the drawings of the Raphael Sketch Book are on paper thus marked. A good deal of the French paper at the beginning of the sixteenth century is without any special wire-mark. In some of the early Bibles, from 1540 to 1549, several marks may be seen, chiefly of grotesque animals.

The watermark of John Tate, supposed to have been the original paper maker of this country, is *a star with eight points within a double circle*. The device of his successor, John Tate, Junr., was a *wheel*, and his paper is remarkably fine and good. The first book printed on English paper, is entitled "BARTHOLOMEUS DE PROPRIETATIS RERUM" and was published in 1495, and the paper supplied by John Tate, Junr. The *open hand* is a very ancient mark that gave its name to a variety of paper still in use, though its size and texture is altered. Pot paper (about 1624) was marked with various kinds of drinking vessels: this paper retains its size according to its early issue, but the mark is now exchanged for the arms of England. The *fleur-de-lis* in a shield, surmounted by a crown, about 1657, the peculiar mark of demy, most probably originated in France. The wire marks of a *postman's horn crowned* may be seen bearing the date 1679. Fools-cap paper was originally marked with a crown, which Cromwell exchanged to the fool's cap, and Charles II., by an oversight, continued to the legal sheets, which still bear

the name, though the device is now altered to the figure of Britannia within an oval. Various other paper marks were in use, adopted, most likely, at the will or caprice of the manufacturers. Thus we have the unicorn and other nondescript quadrupeds, the bunch of grapes, serpent, and ox head, surmounted with a star, which was very common: the cross, crown and globe, and the initials of the manufacturers' names: and, at the conclusion of the seventeenth and the beginning of the eighteenth centuries, arms appear in escutcheons with supporters. For further examples we refer our readers to the facsimiles collected by the late Mr. R. Lemon, given towards the end of this volume.

It is important to know that, before the middle of the last century, the paper was *hand-made*, and since that time it has been *machine-made*. It is, likewise, of great consequence to be able to distinguish the appearance and texture of the various kinds of papers belonging to each century, it being almost impossible to obtain blank sheets suitable for forging ancient writing unless from the fly-leaves of old books, and these are usually of an inferior quality to the paper used for writing. Hand-made paper is not so uniform in thickness as that made by machinery: if held up to the light this and other differences will become apparent. In the discrimination of paper, a principal point to be kept in view is that it was first bleached by chlorine in 1814, since we can tell at a glance whether the paper has been made with or without that agent. Another important date is 1830, when the machine was invented to strain away all the rough, hard knots and particles found in paper before that period. Since 1851 the size has been made

to penetrate deeper into paper, and, consequently, writing over erasures since that time does not run as before.

An examination of the fibre of paper will often, when studied with care, give the date of MSS. and autograph letters, and even tell of the country from whence they came ; but, for this, it needs the piercing eye of an adept. These few hints will, however, suffice to show the scope and importance of the research which may be imported into this subject. A visit to a paper-mill, where an infinite number of hints may be gathered respecting every kind of paper, ancient as well as modern, from those well acquainted with every detail of the manufacture, would be of the utmost service to the amateur, and certainly prevent his being victimized, like the unwary wight mentioned by Mr. Sims in his useful "Hand-book to Autographs," who gave forty guineas for a spurious letter of Henry VIII.'s, which first saw light in a chamber *au sixième* of an obscure corner in Paris.

Besides the texture of the paper the *size* of the sheets must be noticed, since the fly-leaves of old books are seldom or never of the true size of any variety of paper used for writing.

The etiquette of the olden time required folio sheets to be used. The letter was written on the first leaf, a large space being left between the heading and the body of the letter, and a similar large space between the last line and the signature. The folding and securing the letter were weighty matters, and deserve some study. Wrappers were rarely used before the beginning of the present century, and envelopes were introduced for letters in 1839. In the sixteenth and early in the seventeenth centuries, it was the custom of the various Courts and the

nobility to fold the sheet lengthwise several times, so as to form a kind of band, which was then double-folded in the other direction, and a ligature of strong floss-silk wound round the oblong square packet in each direction, so that the silk was crossed in the centre above and below. This was secured with a large strong seal of wax on both sides. The address was written on the upper surface of the letter, partly on either side of the seal, and on the lower left hand corner were some quaint directions to the courier, thus :—

“ Ride varlet ride.

For thy life ! for thy life ! for thy life ! ”

The letter was opened by severing the silk ligature. This custom was used by the French Court until the Revolution, and some Courts continue the practice at the present day.

Gilt-edged paper was commonly used throughout the whole of the eighteenth century, and rough copies were generally made before the letter itself was carefully written. This should be borne in mind, as both the rough copy and the letter are produced sometimes, when one of them may be wrongly supposed to be forged.

The modern method of folding letters, so as to place one end within the other, and securing them with the seal, only reaches back to monkish times. The more ancient plan of piercing the letters, after folding and securing them with threads, is still practised in the cabinets of European Chancellories for the private correspondence of sovereigns ; the silk employed being of the national colours—blue for France, red for England, &c. The small two-edged dagger-like knives used in the perforating may be seen in museums.

Even the creases made by the folds of the paper, the discolorations from age, and the accidental stains are all worthy of notice, for there is a marked distinction between these and the smudges produced by artifice. At the spot where the seal or wafer had been placed, the paper will often be much discoloured, and this will extend through one or more folds if they have been pressed upon the seal for any considerable time.

Seals. These will be of importance chiefly in the study of ancient signed documents. The substance used for seals during the eleventh and twelfth centuries was crude yellow wax, the white appearance it now presents being due to the effect of time ; and, where the seals appear red, it is owing to colour having been applied superficially. Mr. R. Sims has a good deal on this subject in his useful "*Manual for the Genealogist*," but a few particulars will suffice for our purpose.

Towards the end of the twelfth century green wax became common, and by far the most perfect early seals are the green. Blue wax was never used until much later. After the thirteenth century, wax, coloured red, was more generally employed. The composition known as sealing-wax, or Spanish-wax, was, according to Beckmann, invented in France about 1643, but was known in Germany much earlier. This afforded far better security against fraud than common wax.

It is much to be lamented that John Fenn, in the Paston letters, when he gives an account of the size and shape of the seals, does not inform us of what substance they were composed. Respecting a letter of the year 1455, he says only : " The seal is of red wax."

The oldest mention of sealing-wax is in the work of

Garcia ab Orto, printed in 1563 (Beckmann). Dugdale says that Edward the Confessor was the first to put his seal to a charter, but Mr. Sims proves this to be incorrect.

Arms began to be generally used in seals on the return of Richard I. from Palestine. In the history of Battle Abbey, we read that Richard Lucy, Chief Justice (temp. Henry II.), blamed a mean subject for using a private seal, as he said that privilege pertained solely to the king and nobility. At that early period men's own effigies were engraved on their seals, with counterfeits, covered with a long coat over their armour. After this, gentlemen of the better sort took up the fashion, and, because all were not warriors, they used seals of their general coats of arms.

In the time of Edward I. seals were so general, that the statute of Exon. ordains the coroner's jury to certify with their respective seals. In the reign of Edward II. every-one seems to have used these with almost every kind of device, including the initial letters of their own names. In old seals, the shield of arms, or device, is most frequently encircled in a label or garter, inscribed with the name of the knight or lady sealing the deed, and sometimes these have the additional names of the husband or father. Ancient charters were only sealed, not signed. That custom continued in Scotland till 1540, when James V. ordered all evidence to be subscribed and sealed.

In Nesbitt's Heraldry it is stated that a statute enacts that every freeholder should have his proper seal of arms.

The form of seals is very varied. The round form was adopted by kings, princes and knights, whilst the oval (or ichtoid) was used by prelates, abbeys, clergy, and often by women. The shape of seals used by

secular persons during the eleventh and twelfth centuries was generally circular. Triangular ones belong to the twelfth and thirteenth centuries, but during the thirteenth century the shape was generally oval and more or less acute. So ordinary was this that anyone, having to arrange a mass of unsorted deeds, might easily pick out those anterior to the year 1300, by merely observing the shape of the seals.

The earliest example of a *secretum*, or privy seal, on the back is at the close of the twelfth century. After that period, it is of ordinary occurrence on baronial and knightly seals. The devices of personal seals of the eleventh and twelfth centuries are entirely arbitrary. Barons and knights used representations of a horseman, armed, with falcon on the wrist. Others had birds (eagles or falcons), animals, (commonly lions or varieties of dragons); conventional flowers, stars, crescents, the Agnus Dei, &c.

In the thirteenth century seals became more numerous, engraved with monograms or symbols of handicraft. In the fourteenth century grotesque figures predominated. It was during the thirteenth and fourteenth centuries that mediæval seals attained their highest artistic excellence. After this, personal seals, not of armorial character, declined, and merchants marks became common, both on seals and signet rings, during the fifteenth and early in the sixteenth centuries. They were composed of a private cypher, with initials of owner's name (staple marks). Yeomen often used the simple expedient of making an impression with their thumbs. The seals of females, married or single, from 1400 to 1500, bore their effigies in costume of the time. Some are depicted on horse-

back bearing a falcon on the wrist. Antique intaglios were frequently used as personal seals during the middle ages, from the twelfth to the fifteenth centuries. Leigh Hunt and many others have used these in our days.

Wafers. Without referring to the mention of wafers or analagous articles in ancient times, it will suffice to say that the first mention of wafers, as we know them, occurred in 1707, when Evelyn, who was then travelling in Genoa, alludes to the admirable security they gave as a fastening to letters without adding to the weight.* They were certainly not known in France when Labat published his *Voyages d'Espagne et Italie* in 1731. "The first wafers were used in the Chancery at Bayreuth, according to an expense account, in the year 1705. In 1716 they were forbidden to be used in legal papers in the Duchy of Weimar" (Beckmann.) We must not expect, therefore, to find any English letters sealed with wafers before 1710.

* We have letters of Evelyn's, however, fastened by wafers eighteen years earlier.



CHAPTER IX.

THE PRESERVATION AND ARRANGING OF AUTOGRAPHS.

THE subject of the preservation and best mode of arranging autographs is worthy of some consideration. There are, of course, many different plans advocated, and various amateurs adopt methods of their own, some of which should be avoided, while others are worthy of imitation. Certain large collectors frame their choicest specimens, and thus adorn the walls of their rooms with them, accompanied with choice engravings. At the Imperial Library of St. Petersburg, the Baron de Korff, the late curator, followed this plan, and covered the walls of a vast hall with autograph letters of illustrious personages, accompanied with their portraits.

The splendid collection of the late Mr. John Young, of Blackheath (who died about two years since), was also displayed in this manner. M. Feuillet de Conches says of this collection: "It is the best arranged I have seen, and the portraits, which are all choice ones, selected critically and regardless of cost, add an interest and inexpressible charm to this magnificent collection. The residence of Mr. Young, near Vanbrugh's Bastile House, Blackheath—a plain one-story building—is like a sanctuary dedicated to autographs, as is apparent directly you enter the vestibule. The door opens and immediately you perceive the portrait, surrounded by autographs, of

the architect and dramatist, Sir J. Vanbrugh, the builder of the house, who has given his name to the locality. As we proceed, the walls of each room are seen to be covered with portraits, accompanied with letters, of the distinguished in every department of human greatness, and the interest of the autographs increases until the brightest gems of the whole are found in the study, which by its glorious assemblage crowns the whole."

The advantage of this plan is, that the eye can be always delighted with these objects of love and veneration, and they are guarded from injury by clumsy hands, but they are less portable, and are liable to various accidents, as fire, theft, &c. ; they probably fade and decay more rapidly when exposed to light, and, unless they are placed within the line of sight, cannot be read with that ease and convenience (especially by near-sighted or weak-sighted persons) which is afforded by autographs preserved in portfolios. It is also difficult to frame letters consisting of more than one sheet, or where each side of the sheet is closely written over.

If the desire of the collector is limited to a few very rare and beautiful autographs, they may doubtless be advantageously arranged in frames by the side of fine engravings, when care can be taken to shield them from the destructive rays of the sun; but, with a large miscellaneous assortment, we believe that better means may be employed.

We would premise, however, by way of caution, that letters should never be pasted on cards, &c. If it is decided to secure them in any way, either in albums or volumes, the best plan to effect this without injury is

by pasting somewhat broad slips of paper, either on a convenient margin, or the fold of the Autograph, and this strip of paper may then be sewn or pasted without affecting the letter. Amateurs must never trim or clip, or otherwise manipulate their treasures, as they are sure to spoil them by such attempts; but, if the specimen is torn, or too fragile to handle, small strips of thin, transparent, tissue-paper, prepared for such purposes, may be carefully pasted over the weakest parts of the fractures, so as to repair them.

A good portrait—and the *best* should always be procured—is an indispensable accompaniment of every autograph. The first completes the latter, for one of the most natural and earnest desires of man is to endeavour to know the features of personages interesting to him. If, therefore, the autograph be carefully laid between a folded sheet of stout cartridge paper, it can be safely handled and read without risk of damage, and a good portrait (or more than one) can be placed beside it, and a book-plate, a coat of arms, any pictures of the locality, or other interesting additions, can be procured, they should also be included, together with newspaper notices connected with the writer of the autograph, if such exist; and a short sketch of the life, either written by a type-writer, or cut out of a popular biography. Some lithographed facsimiles of the writing are also interesting for purposes of comparison and study; for the handwriting of every individual varies considerably at different periods of life; and it is therefore well to obtain as many specimens of it as possible.

In this manner the collection may not only be secured in portfolios in a most convenient form, but be

rendered interesting and instructive; and the autographs may afterwards be arranged chronologically, alphabetically, or according to the career in life of the writers—their dignity, their state or condition—or in any other way most agreeable to their possessor. Where there are large seals with fine impressions, they should be protected from injury by sticking a circle of cardboard of the same thickness around them, and perhaps another card of lesser thickness on the back; but if the impression be wholly obliterated, and only a rough mass of wax remains, the bulk had better be carefully removed, by slicing it away with a thin-bladed knife, made sufficiently hot to cut the wax easily.

M. De Lescure observes: "It will be borne in mind that the general aim of all classification is to facilitate researches among objects of similar kind. Therefore, with that end in view, it seems that autographs can only admit of two methods of classification, viz., either alphabetically, according to the names of the writers, or chronologically, according to the dates of the pieces. But to render these classifications as convenient as useful, it will be necessary to accompany each with a table—the alphabetical method with a chronological table, and the chronological with an alphabetical one. By this means, whichever plan is adopted, the collection is rendered a kind of historical cabinet, in which may be found instantly whatever is desired. This, however, only applies to ordinary collections where all the pieces are written in the same tongue, but if the autographs take a wider range and include celebrities of different nations, and are written in various languages, it will then be necessary to divide the whole into as

many portions as there are languages, and then, afterwards, each of these divisions should be classed according to one of the first-mentioned methods."

Sometimes autographs are classed according to the dignity, state, condition, &c., of the writers. The chief objections to this arrangement are the gaps, which must occur in the series of events, and the confusion as to epochs and dates.

It would appear, however, that the classification according to the rank, quality, or profession of the personages may be made to unite all the advantages of the alphabetical and chronological arrangements, by means of the tables before mentioned. In this way the possessor can direct his attention at will to the bright or dark aspects of history; he can invoke kings, queens, statesmen, warriors, writers, and so vary his meditations by instantaneously changing the class of the individuals whose writings he selects.

All collectors have some peculiar predilection for certain autographs, some preferring statesmen or writers, others physicians or poets, while others, again, seek after letters concerning certain historical events, or those of a special century. For such a particular series the alphabetical arrangement is most suitable.

The chronological order is only advisable where the collection has been procured to illustrate certain periods or events of history, where the aim has been rather to establish facts than to give prominence to the individuals who have brought them about. On the whole it will be found, that the most agreeable and useful method of arranging a large collection, is that according to the rank and career of the writers. This system has been

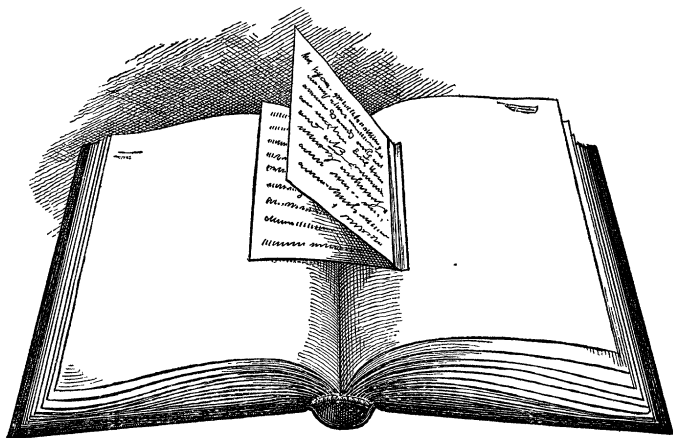
followed by most of the chief amateurs. Baron Tremont remarks on this subject: "With a collection of about 5000 autographs, *of which every day I examine several*, it was very necessary for me to discover a classification, which would afford the means of instantly placing my hand upon the letter I wanted to see. I tried first of all the alphabetical order, which is generally adopted by catalogues for public sales. But those catalogues rarely contain more than about 600 numbers, and I found it became unsuitable when the numbers amount to many thousands, for a confusion is produced with several similar names, when those explanatory details must be added, necessary for the sale room, but out of place in a private collection.

"The method most clear and simple appears to me to be the classification according to the *career* or *functions* of the writers. I have divided these into ten classes, and these again I have sub-divided as many times as have been necessary in order to simplify my researches. The alphabetical order has been followed in each of these sub-divisions.

Each autograph, for its preservation, is guarded by a wrapper, on the back of which is inscribed the age to which it belongs, the division in which it is classed, the date of birth and death, and also a brief notice of the principal points of the career of the individual. Added to this there are a portrait and cuttings from a biography, and also from newspapers when they can be obtained."

Where the collection is kept in albums, by far the best method for ordinary letters and documents is the use of the linen or paper guard. A narrow strip of thin paper is folded in half and on the outer margin the edge of the

document is secured with paste, whilst the under part of the guard is pasted to the album. The specimen thus rests upon a hinge, and can, of course, be examined on all four sides (*see illustration*).



In cases where the letter is very closely written, even to the edges of the page, great care must be taken not to paste over any portion of the writing, and some collectors prefer to make a guard of a special kind of transparent paper, so that none of the words can be possibly lost sight of. Ordinary gum or paste should never be used, but the best preparation for the purpose is made as follows: Take a table-spoonful of Glenfield's Patent Starch, and mix with a little cold water in an ordinary jam pot, then fill up with boiling water; when cool it will be ready for use, and should be applied with a small paste brush. Documents thus secured can afterwards be removed from the guards with little difficulty, if the edges are placed between sheets of damp blotting paper.

Another method of securing autograph letters in albums is by the use of Lowthime's registered corners. These consist of paper neatly folded into corners of various sizes with gummed backs ; they can be so secured to the album, that the corners of the autographs can be inserted without the specimens being touched with paste of any kind ; but the obvious disadvantage of this plan is, that heavy paper or vellum documents are apt to slip out, when the leaves of the album are turned rapidly over, and, also, only one side of the letter can be seen, unless the specimen is removed from the corners, and then there is not unfrequently some difficulty in replacing it in its former folds. With very choice autographs, "inlaying" is certainly to be recommended, and for further information respecting this process, we must refer our readers to the chapter on "Grangerising." In most old-fashioned collections, the autographs are found to be firmly gummed at the back to the leaves of the album, and sometimes it becomes a difficult task for the amateur to remove the documents without injury. Usually we have found the following to be the best method of proceeding. A thick layer of damp blotting paper is placed at the back of the album leaf, and also over the front of the autograph, and kept pressed down in this position for about half an hour. The specimen can then be peeled off, and it should be laid face downwards on a marble slab, and every trace of gum or paste carefully removed with a clean sponge, the back should then be pressed over with clean dry blotting paper, so as to remove all superfluous moisture, when the specimen may then be placed between two sheets of white cardboard under a press, but care should be taken not to injure the seals. The blotting

paper used must be white and perfectly clean. It must, however, be remembered that, in certain exceptional cases, the above process should never be employed; for instance, in modern letters, the ink will frequently run when moisture is applied, and many fine letters of Charles Dickens, written in his well-known blue ink, have been completely spoiled by the application of damp. Where it is necessary to remove a specimen of special value, we should strongly advise the employment of a practised hand. The mere fact that a letter is perhaps worth £50., will often cause an amateur to feel nervous in removing it, and thus a feeling of over-anxiety may cause him to commit some blunder, by which the letter may be damaged. A good plan for removing letters, &c. of small value, is to place them bodily in a zinc bath of cold water; this is a rapid method, and as a general rule the specimens are not injured by it; but, in our early days of collecting, we have a vivid recollection of seeing a beautiful specimen apparently fall to pieces under our eyes for, without our knowledge, it had been previously repaired with a peculiar gelatine substance, so that it presented a complete and undamaged appearance, but directly it became saturated with the water, it fell into its former fragments. Professional experts, employed in the British Museum and other archives, are sometimes able to restore the most damaged documents, so as almost to defy detection by the naked eye. The special process they employ is a long and tedious one; in some cases these experts will spend a fortnight over the restoration of one small document.

Faded ink on old documents, papers, parchments, &c.,

may be restored so as to render the writing perfectly legible. The process consists in moistening the document with water, and then passing over the lines a brush which has been wetted with a solution of sulphide of ammonium, when the writing will immediately appear quite dark in colour, and this colour, in the case of parchment, will be preserved. On paper, however, the colour will gradually fade again; but on a fresh application of the sulphide of ammonium it will reappear. Writing, executed in ordinary ink, which has been rendered illegible by age, may be restored by carefully moistening it with an infusion of galls, or a solution of ferrocyanide of potassium slightly acidulated with hydrochloric acid; but care must be taken to apply the liquid so as to prevent the ink from spreading.

The following process, we are told, is employed by the British Museum authorities with regard to decayed paper documents. The MS. is dipped in a very diluted solution of gelatine and then hung up to dry. This preserves and strengthens the paper.

M. Rathelot, an officer of the Paris Law Courts, succeeded by an ingenious plan in transcribing a number of the registers which were burnt during the Commune. These registers had remained so long in the fire that each of them seemed to have become a homogeneous block, more like a slab of charcoal than anything else; and when an attempt was made to detach a leaf it fell away into powder. His method was this:—"He first cut off the back of the book, then steeped the book in water, and afterwards exposed it, all wet as it was, to the heat at the mouth of a warming pipe (*calorifère*); the water as it evaporated raised the leaves

one by one, and they could be separated, but with extraordinary precaution. Each sheet was then deciphered and transcribed. The appearance of the pages was very curious—the writing appeared of a dull black, while the paper was of a lustrous black, something like velvet decorations on a black satin ground, so that the entries were not difficult to decipher.”



CHAPTER X.

GRANGERISING.

THE originator of the unique practice of extra-illustrating and extending books was the Rev. James Granger, Vicar of Shiplake, Oxfordshire, who published in 1769 a "Biographical History of England" in two volumes quarto, to which he afterwards added a supplement. A portion of the first edition was printed on one side of the paper only, so as to allow the insertion of portraits, prints or any work of art which, directly or indirectly, illustrated the text. According to the original advertisement, the work is described as "A Catalogue and description of above 4000 heads of engraved portraits and extraordinary persons from Egbert to George IV. designed as a help to British History and Biography, and to supply the defect of English Medals," &c. The author collected a number of "heads" and inserted them in his own copy. Others soon followed his example, and in a short time what is now called "Grangerising" became very popular. The success of Granger's book gave a great impetus to the collecting and preserving of autograph letters, &c., which would otherwise have been destroyed. This practice of extra illustrating and extending books is more English than French. Nodier knew nothing of it, not so Dibdin, who poured out the vials of his wrath upon all who followed the pursuit. The bibliophile, of course, exhausts his vocabulary of

anathemas upon the Grangerite and his work, and brings the gravest charges against him of slaughtering a book for a few prints, and compares him to the epicure who had a sheep killed regularly for the sake of the sweetbread. Dr. J. Hill Burton in his interesting work, "The Book-hunter," gives the following humorous travesty of the Grangerite and his works. "The piece of literature to be illustrated is as follows :—

"How doth the little busy bee
Improve each shining hour?
And gather honey all the day
From every opening flower?"

"The first thing to be done is to collect every engraved portrait of the author, Isaac Watts. The next, to get hold of any engravings of the house in which he was born, or houses in which he lived. Then will come all kinds of views of Southampton—of its Gothic Gate, &c. Any scrap connected with the inauguration of the Watts' Statue must, of course, be scrupulously gathered. To go but a step beyond such common-places there is a traditional story about the boyhood of Watts..... The illustrator will, therefore, require to get a picture of it for his own special use, and will add immensely to the value of his treasure, while he gives scope to the genius of a Cruikshank or a Doyle.

We are yet, it will be observed, only on the threshold. We have next to illustrate the substance of the poetry. All kinds of engravings of bees, Attic and other, and of bee-hives, will be appropriate, and will be followed by portraits of Huber and other great writers on bees, and views of Mount Hybla and other honey districts.

Some Scripture prints illustrative of the history of

Samson, who had to do with honey and bees, will be appropriate, as well as any illustrations of the fable of the Bear and the Bees, or of the Roman story of the *Sic vos non vobis*. A still more appropriate form of illustration may, however, be drawn upon by remembering that a periodical called *The Bee* was edited by Dr. Anderson. Portraits, then, of Dr. Anderson, and any engravings that can be connected with himself and his pursuits, will have a place in the collection. Dr. Anderson was the grandfather of Sir James Outram, &c.," and so he goes on *ad infinitum*.

We shall briefly notice a few of these colossal works. The most elaborate example is that of Sutherland's illustrated "Clarendon" and "Burnet." Mr. Sutherland was a Russian merchant, who, about 1795, began to devote his life and fortune to fill the above works with engravings, to the great dissatisfaction of his wife.

"A rebuff, and some official rudeness (real or fancied) at the British Museum in the days when contributors were chilled and repelled, and an accidental visit to the better behaved Bodleian at Oxford, led Mr. Sutherland to exclaim "Here my books shall repose!" Yet he bequeathed his collection to his wife, warning her with his last breath that if she broke it up he would haunt her. The widow, accordingly, pursued the completion of this "national work" with the ardour of her husband, until it finally swelled, after a growth of twenty-three years, and an expense of upwards of £12,000., into sixty-three folio volumes, bursting with eighteen thousand seven hundred and forty-two prints and drawings. Then having herself prepared the ponderous catalogue, she consigned the russia-bound regiment to the Bodleian."

The fact that there are 713 portraits of Charles I. and 352 of Cromwell, 518 of Charles II., 273 of James II. and 420 of William II., will give an idea of the persevering industry by which portraits have been sought out.

Of course, the collector of this colossal work is called a madman, although that opprobrious epithet is not applied to the man who spends half his life in hunting, racing, gambling or any ignoble pursuits. It was an intellectual and harmless mania, and the hunting of old book-stalls, printshops, &c., must have been a pleasure with which Charles Lamb might have sympathised and shared.

Another stupendous work, which is now in the British Museum, is Pennant's "London" illustrated by Mr. Crowle : an exhaustless work to illustrate, as prints of London streets and buildings are to be found in great abundance. Croker's edition of "Boswell's Life of Johnson," in five octavo volumes, was extended to sixteen volumes folio by Mr. Harvey of St. James's Street, and illustrated with 982 prints, 20 of which were portraits, and the supplement, a single volume, was extended to six volumes, with original MSS. of Johnson, including his famous letter to Macpherson, the draft of the plan of his Dictionary, and water-colour drawings by Pyne and others.

In "Boswell" there are so many allusions to persons and places, that one of the chief difficulties a collector meets with, is to obtain portraits and autograph letters of obscure men : *e. g.* reference is made to a malefactor named Rann, known as Sixteen-string Jack, and also to Johnson, a well-known circus rider. There are some paltry sketches of these notabilities which realise

high prices, as no Grangerised "Boswell" would be complete without them.

"One of the most complete and valuable of these Grangerised works," says an American writer, "is in the possession of Dr. Thomas Addis Emmet of New York City. It is "The Biographies of the Signers of the Declaration of Independence," published in nine volumes and Grangerised to twenty volumes folio, with over 3000 autograph letters, 2000 portraits, a number of prints and drawings, and 14 water-colours of American scenery, made by artists who came with the British troops to quell the rebellion. Every signer of the Declaration of Independence is represented in Dr. Emmet's monument by his picture and autograph letters."

Mr. Wright, the well-known collector in this department, is now preparing an illustrated copy of the "Life of Garrick," by Percy Fitzgerald, and also Forster's "Life of Dickens," which, it is said, will eclipse any other productions of the same kind.

Another great extra-illustrated American work is in the possession of Curtis Guild, Esq., of Boston, editor and proprietor of the *Commercial Bulletin*. He is owner of the celebrated "Irving's Washington," illustrated by Thomas H. Morell, in ten volumes quarto, by the insertion of 1100 prints, including 145 portraits of Washington and 50 autographs. Mr. Guild is making extensive and valuable additions to this magnificent work.

We must not forget to mention a Life of Edmund Kean, which was sold by Messrs. Sotheby, Wilkinson & Hodge in January, 1885. This book was extra-illustrated with nearly 600 portraits, character-prints, play-bills,

autograph letters and other interesting additions, and was bought by Henry Irving, for £115.

Whatever objections are made to Grangerising do not apply to those collectors (and there are many) who Grangerise their works with autograph letters and portraits only, and who make the latter but a secondary part of their pursuit. What can be more interesting than a work illustrated in this manner? The portraits required are nearly in every case published separately, and need not be torn from valuable and scarce books; and such separate impressions are generally early, or on india paper, and so the more valuable.

The books that should be chosen for extra-illustrating with autographs and portraits are biographies. Some of the best and most popular works for the purpose are "Pepys's Diary," Clarendon's "History of the Rebellion," Burnet's "History of the Reformation," Cunningham's "Story of Nell Gwynne," Walton's "Complete Angler," Boswell's "Life of Johnson," Fitzgerald's "Life of Garrick," Campbell's "Life of Mrs. Siddons," Dr. Doran's "Her Majesty's Servants," Irving's "Life of Washington," Motley's "Rise of the Dutch Republic," Maclise's "Portrait Gallery," Henry Crabb Robinson's "Diary." Topographical histories of counties and large towns, especially "Pennant's London," are likewise admirably adapted for extra-illustrating.

When the Grangerite has settled upon the book he intends to illustrate, he begins to search for autograph letters, portraits and prints of persons and places to illustrate his text. The process of inlaying the texts and prints has been briefly described by Mr. Daniel Tredwell, of Brooklyn, as follows: "First is the selection of paper

of the proper quality, and the size to which the book is to be extended. The leaves of the book being of uniform size, the inlaying of it (that is the text) is, of course, a simple repetition of the operation as many times as there are leaves in the volume. Not so, however, with prints ; no two are probably of the same shape and size—square, oblong, round, oval, and some irregular—thus every print requires its especial treatment. After the prints have been neatly cut down to their required shapes, the outer edges are bevelled, the bevel extending about one quarter of an inch upon the margin of the print. This is performed with a knife made for the purpose. An opening is then cut into the sheet, of the size and shape of the print, making an allowance for a quarter of an inch lap on the inside, which is also bevelled to conform with the print. These outer edges are then fastened together with paste, made of rice flour. Rice paste is considered more desirable, for the reason that it retains its whiteness when dry. They are then placed under gentle pressure until required for use.” Before the prints, &c., are inserted they must go through the process of cleaning, and restoring if damaged.

“The safest and most effective method practised by professional cleaners,” says Mr. Andrew Tuer, is as follows : “a stout common deal frame, without a back, is provided, and over it is stretched a piece of thin muslin, secured at the sides by tacks. The engraving to be operated upon is laid face upwards on the muslin, and the frame is placed over a copper filled nearly to the brim with boiling water. The hot steam penetrates through the muslin to the engraving, and the stains and

dirt gradually disappear. The removal of the more obstinate stains may be expedited by pouring boiling water on the face of the print while it is undergoing its steaming. When a thorough cleaning has been effected—a matter sometimes of several hours—the frame and print are removed bodily, placed on one side, and left until thoroughly dry. The final operation consists in passing the print through a press, which renders it perfectly flat.”

Many prints and documents which would seem to be hopelessly damaged, can be restored by experts. If the print, &c., is merely torn, the edges are brought together, and joined so skilfully as to almost defy detection. When a piece has been torn out of a valuable print the restoration is effected by procuring an inferior print of the same subject, and the corresponding piece cut out and fitted in accurately from behind. Sometimes when an inferior piece cannot be obtained, the blank space is filled up, by fitting in a plain piece of paper of similiar age and colour, and the lines of the engraving imitated by using a very fine steel pen; and the same thing is done in restoring written documents injured in this manner. Where there is printing at the back of the portrait, and it must be erased by splitting the paper, the method best adapted for this purpose, is to paste linen at back and front, and then tear asunder, one half adheres to each side. The subsequent operation of removing the thin film of paper from its linen support is one requiring care—a piece of blotting paper can be used to support the film while the linen is being removed. The inlaying of letters and prints is, however, the work of an expert, and there are

book-binders like Zaehnsdorf, who give special attention to the work of building up, extending, inlaying, making-up and cutting down the volume to the size desired.

A correspondent, Mr. T. B. Morris, in *Notes and Queries*, March 2, 1889, gave the following simple instructions for privately illustrating books: "I have Grangerised several books, especially a history of my native county, Sussex, extending the two volumes to nine, by the addition of about three thousand views and portraits. The plan I have adopted is to get sheets of paper about one inch larger than the book, folding them to form two leaves; if the engraving to be inserted is not large enough I inlay it, that is, I cut clean out of the leaf an opening about an inch on all sides smaller than the picture; I then paste the edges only, and having laid the engraving over the opening in the paper, put it into a press, taking the precaution to place plain paper between each engraving; after a few hours it may be removed, being perfectly flat. It takes some extra trouble, which is amply compensated for by the neat appearance of the engraving. If the prints, etc., are pasted on to the paper they are certain to pucker, and the effect is most unsatisfactory."



CHAPTER XI.

FORGED AUTOGRAPHS AND HOW TO DETECT THEM.

"If his botany," said Lord Kilkee, laughing, "be only as authentic as the autographs he gave Mrs. Mac Dermot, all of which he wrote himself, in my dressing room, in half an hour. Napoleon's was the only difficult one of the number."—*Harry Lorrequer*.

THE subject of Forged Autographs is of vital importance to the collector. Forgery may be deemed the disease of autographs, which, though certainly malignant, is happily not incurable. It is, nevertheless, sometimes sufficiently severe to chill the energy of the beginner, especially when his dear friends suggest with a smile the possibility of his choicest specimen being a counterfeit. But reflection, backed by experience, will quickly dissipate those uneasy ideas, which rest mainly on apocryphal stories—the offspring of ignorance. Could forgeries, forsooth, be perpetrated with such success as to deceive the skilled eye and the matured judgment—could they betray proper care and circumspection, then the great securities of society, of law and commerce, would at once disappear and a feeling of general insecurity supervene. When the fabulous forger arises who can manufacture documents at pleasure, which no one can detect, he will not only upset the present system of business, not only exhaust the revenues of all the museums, but his wealth will be boundless, and his power like that of an enchanter. But no man in his senses believes in such a genius. The demand

for autographs at this moment cannot be supplied ; and bankers transact their business, undisturbed by any fear of possible ruin by means of false cheques.

The amateur, therefore, need not be unduly alarmed ; the methods of detecting forgeries are, for the most part, simple ; and, where sight and judgment would be at fault, science steps in and lends all necessary assistance. Though forgery has been practised for thousands of years, almost as long indeed as writing itself, yet it may be affirmed, that no one has hitherto succeeded in defrauding the world by means of it for any considerable length of time. When Dr. Dodd forged the signature of Lord Chesterfield, and Hatfield that of the Honorable A. A. Hope, detection followed immediately, and yet Dr. Dodd was the tutor of Lord Chesterfield, and must have been intimately acquainted with his writing, and Hatfield was noted for his skilful and dexterous penmanship. Again, in the recent case of Pigott, we find his career collapsed when a keen and critical inquiry was applied to his productions. And Chatterton, Psalmanazar,* William Henry Ireland,† Simonides,‡ and the Byron Forger,§ had, after all, but a very limited run of success.

It may be broadly stated that, until recent times, forgery was scarcely regarded as a crime, and even now it is astonishing how readily the autograph fabricator tries to excuse himself, by asserting that he is not conscious of doing wrong in his efforts to earn an *honest* livelihood. The fact of the crime not being expressly forbidden in

* See *Archivist*, No. 8, page 57.

†	"	"	"	3,	"	2.
‡	"	"	"	7,	"	36.
§	"	"	"	4,	"	2.

the decalogue, may have something to do with this bluntness of moral perception, still it is certainly curious that the world should have existed for so long a period before any severe penal enactments were framed against forgery. In the reign of Henry VIII., Sir Robert Wingfield, far from being ashamed, actually took credit to himself in acknowledging that he had opened and read a letter addressed to a man named Pace, and when he wished to obtain payment of a sum of money, for which acquittances, signed both by Pace and himself, were necessary, he counterfeited Pace's seal and signature. All this was well known to the king and Cardinal Wolsey, but to neither of these did it occur that any reprimand was called for.

In the year 1570, one Timothy Penredd was found guilty of counterfeiting the seal, and of forging and sealing some of the Court of Queen's Bench writs, and attempting to impose them upon the sheriffs of London, so that two persons might be arrested. Though, in our eyes, this crime is very heinous, yet it was not so then, and the punishment awarded was exceedingly light. Penredd was pilloried on two successive market days in Cheapside, and his ears slit (*Pike's History of Crime*). Lord Saville, in Charles the First's time, forged an engagement, in the name of some prominent men in England, to join the Scots, if they came South. When the fraud was discovered fully to the king, it did not appear at all to lessen Saville in his eyes, and he afterwards trusted him and advanced him to be Earl of Sussex (see *Burnet*, p. 17).

In accounting for successful literary hoaxes, we must remember the extraordinary manner in which people—

even intelligent and clever people—are so often deceived by the shallowest artifices ; for that which one wishes to believe, one easily believes. What was ever more absurd than the readiness with which the public accepted the fabrications of young Ireland ? What could possibly be more ridiculous than the sight of dear, clever, old Boswell reverently kissing, on his bended knees, the pseudo-Shakespeare writings which the young clerk had just manufactured, while he ecstatically uttered the *Nunc Dimittis* ! No forgery was ever more clumsily done. The writing not only bore no resemblance to Shakespeare's, but was unlike any style of writing whatever, and would never have deceived anyone who had calmly examined it. But who could exercise cool judgment whilst gazing at what he believed to be the newly discovered autographs of Shakespeare ? The very name of Shakespeare is a spell to cast glamour over the senses of Englishmen, and to get any further particulars concerning that genius, of whom we know so little, what would not be sacrificed ? The very thought of seeing those lines, traced by Shakespeare's hand, would make the hearts of enthusiasts palpitate, and their brains reel with rapture ; and thus men lost their reason, were incapable of reflection, and accepted whatever Ireland offered them. Old Boswell's extravagant action was only the outward and visible display of what many felt. It was in vain that a few persons of sober judgment pointed out, by the clearest evidence, that the writing could not possibly be Shakespeare's, for such heresy was not listened to with patience by those who were eager to believe. This is the explanation of those extraordinary cases of forgery which are reported to have occurred, and which stagger

the faith in autographs of men who have not studied the subject. But even these quasi-successful frauds, if examined critically by judicious minds, will be found to have been so exaggerated that all apprehension respecting them will at once disappear. With some collectors the desire to obtain real treasures, we know, becomes so intense that they are ready to swallow any bait, if it be only presented in a form sufficiently tempting, and in this, as in many other phases of the human mind, facts far outstrip fictions; and actual occurrences prove the existence of an amount of credulity, which would be altogether inconceivable if it were not well attested. Who, for instance, could be induced to believe that any human being in his senses would spend a fortune in purchasing autograph letters of Julius Cæsar, Alexander the Great, Judas Iscariot, Mary Magdalene, etc., written in modern French, on paper bearing the *fleur-de-lys* water mark, which showed it had been recently manufactured at Angoulême? What then must be thought when we find an autograph collector of thirty years' experience, who, moreover, was a member of the French Academy, and bore a European reputation as a profound mathematician, doing this! After such a fact need one be astonished at anything?

If, however, credulity be carried to excess, *jealousy* often leads suspicion into errors quite as foolish in the opposite direction. The most unfounded charges are often raised against specimens that are particularly rare and fine. Envy exists everywhere, even amongst autograph collectors; some of whom cannot see without pain a scarce specimen in another's hand, and hence the judgment is warped and the cry of *forgery* arises! It is

easy enough to excite suspicion and so damage the value of even the choicest autograph.

But coolness and collectedness of mind are the sole requisites to prevent one's being carried away, either by enthusiasm or clamour. A well balanced and dispassionate judgment, capable of sifting the evidence, is alone necessary. With this, there is little to be feared, either from the dangers of inordinate credulity or suspicion. But all this will become apparent as we proceed, and especially so from those instructive examples, purposely selected, that will hereafter be given.

But we shall now endeavour to approach the more practical details of this subject, and to supply the beginner with such information as shall, when combined with some experience, effectually remove all serious apprehension regarding spurious autographs.

In order to do this thoroughly, we must follow the forger into his haunts, watch him at work, observe his *modus operandi*, and thus learn the secrets of his nefarious art, when we shall soon be convinced that the detection of his tricks is no very formidable task, and that the panics which have arisen from time to time among collectors—notably in 1846, when it was stated that bands of forgers in Paris were ready to execute any orders at command, and whose skill was able to deceive competent judges—were altogether groundless. A certain M. Betbeder, of 221, Rue Saint Antoine; a Polish artist, M. Pilinski, of 31, Rue des Noyers, and M. Bellot amongst others, were instances. In London professional forgers were to be found in St. Martin's Lane, Charing Cross and elsewhere; but, after the most alarming and exaggerated reports had been circulated,

it was soon discovered that these individuals could produce nothing to deceive the scrutiny of an expert.

As it is almost impossible to compose an interesting letter of value, containing incidents, etc., in the style of any well known or eminent personage, the forger, if he be a skilful penman, acquires by practice a certain facility in imitating the handwriting of one or two such individuals and then concocts his fabrications from quotations out of their works. Thus *pseudo*-letters of Dr. Johnson's have been made up from sentences from "The Rambler," "Idler," etc., and the Lord Byron forgeries,* which caused a momentary excitement some years ago, were mainly composed from "Moore's Life of the Poet." But people are now so well acquainted with literature that this scheme cannot long escape detection.

The more usual method of forging autographs is to copy genuine letters. This is done, either with tracing paper or by means of a glass easel ; the latter consisting of a sheet of glass of suitable size, and sufficiently strong to bear firm pressure of the hand, which is fixed on a table, at a convenient, desk-like slope, so that a lamp, placed behind it, may shine through and cause the writing laid on it to be plainly seen when covered with a sheet of blank paper.

Let us now suppose the forger to be engaged in copying a valuable letter of the seventeenth century. He must first of all obtain suitable paper, either without watermark, or with that of the proper period. The usual resorts for this are the blank leaves of old books. He next tries to prepare suitable ink, and one of two plans must be followed ; either a kind of paint mixed to the

* For an example of one of these forgeries, see facsimile plate.

proper tint (sèpia and Indian red, or diluted archil being most frequently employed), or else the old fashioned decoction of galls with sulphate of iron (sometimes an *excess* of sulphate of iron being added, to give it a kind of rusty appearance). If the letter is to be traced, the most transparent tracing paper will be procured, laid over the genuine letter and then the writing carefully copied, either with a soft pencil or crow-quill pen, after which a piece of chamois leather, made into a smooth "dabber," is slightly coated with plumbago (*i. e.* the common black lead used for grates), which is rubbed over the under-side of the tracing paper until a slight but uniform black lead coating is given it. It would then be gently dusted over to remove the superfluous lead, and laid on the sheet of old blank paper intended to receive the forgery, and the whole placed on some hard smooth surface, such as a sheet of tin or a polished mahogany table. If an ivory point, or a sharp pencil, or a hard-nibbed steel pen be now carefully passed over the letters, which have been traced from the original writing, the plumbago underneath will mark on the blank sheet of paper exactly where the point has been pressed, and a good pencil copy thus be furnished, which needs only be inked over to produce the most artful forgery that can be produced. The lead marks are easily removed with bread.

The other plan, with the glass easel, is to lay the genuine letter on the sheet of glass, and the suitable piece of blank paper over that, securing them together with a pin or two to prevent shifting, if then a brilliant light is placed, so that the written characters can be well seen on the blank paper, they may be carefully traced with a pen and ink. This plan, though simpler, becomes

difficult when the paper is thick, else it is easy enough. Instead of the glass easel and lamp, a window in a strong light will suffice.

The next thing is to add the stains, creases, signs of wear-and-tear, to the paper, then the seals and water-marks, and to give an antique appearance to the ink.

To make the ink assume the requisite rusty, ancient hue, it may be washed over, either with a weak solution of muriatic-acid, oxalic-acid, or binoxolate of potash (salts of sorrel). If the paper requires brown or dark tints, they may be given by carefully holding it, as soon as the acid wash is dry, before a clear fire. This, however, requires some care and practice. The smudges, creases and signs of wear, are given by rubbing it with a dirty duster. The edges are often singed with a hot iron (the creases as well) so as to give the autograph an ancient tattered appearance, which is increased by carefully repairing it by pasting strips of transparent paper where seemingly necessary. The water-mark is imitated by copying the required design with a pointed stick, dipped in either of the following preparations : spermaceti and linseed-oil, equal parts, melted together in a water bath and then stirred until cold ; or equal quantities of turpentine and Canada-balsam, well shaken together till dissolved ; or the megilp used by artists. If the water-mark design be carefully drawn on the paper with a pointed stick, smeared with either of these substances, something like the proper, transparent appearance will be produced. It is, of course, needless to say how easy of detection all these manœuvres are. If the paper be slightly moistened, the forged water-mark will disappear, whereas the genuine one becomes more evident, and

close observation will soon discover artificial smudges, stains and water-marks.

The seal may be exactly copied, if of Spanish wax and entire, by laying it on a solid and firm block of wood and placing over it a piece of lead of suitable shape and size, and then, by striking the lead one smart blow with a hammer, the most exact impression will be taken while the seal will remain uninjured. If the seal to be copied is, however, damaged or of soft wax, the old-fashioned school-boy's plan is the best, viz. :—a small portion of bread, slightly moistened with milk and kneaded in the hand until it is as soft and tenacious as putty, is pressed slowly and firmly on the seal and left there for a day or two until hard ; then it is removed and a good impression found, the edges should be trimmed round with a knife, when the mould is ready for use.* Another method anciently employed was to heat the wax slightly and then separate it from the letter by a horse hair, and when the letter had been read and folded up again the seal was dexterously re-fastened ; but the introduction of Spanish wax stopped this method. Ireland adopted the plan of removing old seals by slicing them off with a hot thin-bladed knife. He then melted some wax of proper colour and stuck the old seal on the top of it. Common bottle wax, which can be bought at the chemist's or dry-salter's, is that usually employed for very old letters and documents ; or a mixture of yellow wax, shellac and resin, with any suitable pigment to give it the proper tint, are melted together, stirring the while.

* Charles Lever states that : “ The art of electrotyping was known and used for the purpose of imitating and fabricating the seals of various writers, whose letters the French opened in Prussia after the battle of Jena, many years before the discovery became generally known in Europe.”

Such are the common processes for manufacturing autographs. Far beyond these, however, lithography and photography carry the perfection of forgery. The most skilful eye may, for the moment, be deceived by a faint photograph or lithograph being thrown on suitable paper and afterwards carefully inked over by a dexterous hand.

Photography has, indeed, produced marvels of imitative art. But if the eye be deceived, science has its resources to enable the true to be easily recognized from the false. One drop of diluted muriatic acid, carefully applied on the stroke of a letter, will make the ink disappear, while the photographic or lithographic colour remains unaffected. Thus the detection of this manœuvre is prompt and easy.

It would be well for the amateur to go through the before-mentioned processes himself, perhaps more than once, by which he will accustom his eye to the characteristics incidental to the peculiar tint of the prepared inks, the ragged, shaky strokes of the writing, the indications of the tracing, etc., and thus more readily detect them.

Some writing is so exquisitely beautiful that we naturally feel there is little danger of its being imitated, though, in reality, there is just the same difficulty in producing an exact facsimile of one kind of writing as another. The letters of contemporaries are not imitated as a rule, simply because, with few exceptions, they are of small value and so numerous that means of comparison are easily found. Autographs, indeed, of less value than two or three pounds are not often forged. *Short scraps of writing of eminent persons should always excite caution.* It is likewise suspicious when seeming old letters are enclosed in wrappers. The forger is obliged to resort to this plan,

because he cannot make the old blank leaves taken out of books fold into the proper letter size.

To scrutinize properly a suspicious specimen, the amateur must provide himself with the following articles :— a large and powerful lens, a few test-tubes, some litmus-paper, some bottles containing, severally, lime-water, diluted muriatic acid, a solution of nitrate of silver in distilled water (10 grains to the ounce), one or two camel's-hair pencils, and a few sheets of blotting paper. Thus armed he may proceed with his investigation.

We have now before us a forged specimen of Oliver Cromwell's writing, and will proceed to demonstrate the various points worthy of note in detecting the fraud, and which will serve equally well for any other forgery. The paper has evidently been taken out of a book of the seventeenth century, small-folio size, and it is not *exactly the size of that used for writing*, and hence the proper broad margins are much diminished. Its quality is very inferior to that of the writing-paper of the period, its texture being thick in some places, and so thin in others as to be difficult to handle without tearing ; it is badly *glazed*, so that, by careful examination, the ink here and there may be seen to have *run* in it, a thing which most rarely occurs on genuine writing-paper of old times. On three edges, the paper presents the ragged and worn appearance common to books, but the fourth side is altogether in better order ; moreover, it may be seen, that the genuine stains of age correspond to those parts of the book from which it was taken, which were most thumbed, used, and exposed, and the cleanest portions to those more inside and protected. Though creases and smudges of dirt have been artfully intro-

duced, yet their modern look may be seen to contrast with those due to time. If the writing be now examined with the lens, small crystals of sulphate of iron will be visible, especially in the thick strokes, which certainly would not be present in *old* brown-coloured ink. A further scrutiny will show the peculiar shaky appearance—a *trembling and hesitation of the strokes, especially in the flourishes, almost always present and so characteristic of forgery*. Though it is impossible to describe this precisely, yet when once understood (and a little practice will reveal it) it can never be mistaken. We say nothing about the *shape* of the letters, stops, slope of writing and all the minute idiosyncrasies peculiar to each individual handwriting, because if, as in this instance, the autograph be *traced*, they would all be found present ; and, if not, we may take it for granted that the amateur would be quite capable of exercising his sight and judgment to that extent without assistance. We may perhaps mention, in passing, the late Charles Chabot's work on "*The Handwriting of Junius Professionally Investigated*," which will give many other valuable hints. The peculiar *colour* of the writing should next be noted—a sharp eye will at once see the difference between any artificial colour, and that produced by the slow oxidation of centuries. Then, too, the extraordinary difference of the colour in certain places will be remarked. Where the strokes are thickest they are darkest, some being almost black ; whereas all the thin strokes are pale, so that the depth of colour is in proportion to the quantity of ink. As acid has been employed this is just what would be expected, since it only acts superficially. But, if the paper be now turned over, a strange thing is revealed, the ink has so

far sunk into the paper (owing to the inferior quality of the latter) that it is very plainly seen on this the reverse side—far more so, indeed, than would ever be the case with such old letters as this professes to be; but the remarkable point is, that the writing appears blacker behind than on the front of the letter—a conclusive evidence of forgery. If we now take a camel's-hair pencil and wash a little of the writing over with warm water (N.B. If it be *paint* instead of ink it will, of course, be removed) and apply litmus-paper to it, the presence of acid will be shown; and, if a drop or two of this water be poured from the paper into a test tube, and a little distilled water added with one or two drops of the nitrate of silver solution, a white thick precipitate will instantly be seen if muriatic acid has been used; if not, pour another drop of the water which has been washed over the writing into a second test tube, add a little distilled water and a few drops of lime-water, and then the previously indicated result will occur, if either oxalic acid or binoxalate of potash has been employed. Usually it will suffice merely to place the tip of the tongue against a thick stroke of the writing to perceive a distinctly acid taste. Washing the forged letters with water often makes the ink become *darker*, when acid has been used to tamper with it.

If a seal or wafer be present, carefully note whether the paper underneath and around it is discoloured. If the letter is genuine the stain of the seal will have certainly penetrated through the first leaf, and through more if others have been laid upon it for any length of time. In the letter under examination before us, the seal—a shapeless blot of wax—has produced no discolouration whatever, showing that it has not been on the paper ten years.

Often, however, the seal is cut away and the place well dirtied over, though in a very artificial manner.

All this, it must be evident, is most simple, presenting no difficulty whatever. Indeed, anyone who has given attention to the subject laughs at the idea of successful forgery. Let the amateur make the most careful and painstaking copy in his power of any autograph, and the product will be so poor an affair that he must regard it with contempt, feeling sure that it ought not to deceive any person of the slightest experience.

There are, yet, one or two other cautions necessary to be observed. To genuine autograph letters words are sometimes added, either to make the piece more valuable, interesting or important, thus the signature is often forged. This has frequently been done for purposes of legal fraud. In the great "*Crawford Peerage Case*" Mr. Crawford discovered that "many family papers and letters remained in an old cabinet, which, during a fire, had been deposited in an outhouse and forgotten. To these papers he procured access, and among them he found a rare prize, many letters written by James Lindsay Crawford to various members of his family after his disappearance from Scotland. Crawford had some accomplices who aided him in fabricating additions which suited his story. These letters were written on the *first and third pages*; and now the blank *second pages* were filled up in imitation of the old hand, with matter so cleverly and artfully contrived as to give the most direct and satisfactory evidence in the pretender's favour."—(*Sir B. Burke*). Care must therefore be taken to scrutinize every line of an autograph, and especially the signature, before purchasing of unreliable persons.

Another nefarious expedient is sometimes resorted to. A quantity of old writings are purchased for a trifle, and these are carefully compared with the autographs of eminent personages, and if any be found to resemble the latter, they are sold as the genuine autographs of those personages. The utmost circumspection is therefore necessary to avoid that snare.

We also now-a-days see books frequently advertised as containing very rare autographs, which are often spurious. Ben Jonson's, Dr. Johnson's, Boswell's and Wordsworth's are among those usually chosen.

The above hints, we trust, may suffice to put collectors on their guard. It is impossible, of course, to mention every trick which the resources of roguery may employ, but those quoted above are fair examples by which others may be recognized. We purpose now, at some length, to give a few selected and instructive cases of autograph forgeries, which will afford some useful and practical lessons.

A rare autograph is that of Schiller's; but sometime ago, all at once, a considerable number of his letters were offered for sale at Weimar. They were of course, most precious and costly, not only on account of their rarity, but also of the fame and eminence of the great poet. Some suspicion having arisen about them they were shown to Schiller's daughter, who at once, and unhesitatingly, certified as to their genuineness. In this case the letters, though bearing widely different dates, were all written on the same kind of paper, whereas, strange as it seems, though the fact is well known, Schiller varied his paper in almost every year of his life. That used by him during his youth was of

Stüttgart make, afterwards he successively used that of Leipzig, Dresden, Jena, and lastly of Weimar. The paper employed by the forger was, moreover, peculiarly strong and of much later date than the poet's, and was rendered yellowish-brown by steeping it in coffee, which gave it a truly venerable appearance; but Schiller's real letters were quite unlike this. It was also of unaccustomed form, and of no precise size like that of the various kinds of writing-paper, showing that it was taken out of old books. Then, too, the ink was observed to be in some places of a reddish-brown colour. The writing had therefore evidently been washed over with acid, which gave here and there a peculiar *blueish* gleam, and in other portions the unmistakable reddish-brown tint. Moreover the letters offered some objectionable points: the x's were quite unlike Schiller's; during his youth the poet never signed otherwise than with his initials, and, where Latin quotations were introduced, he always employed Italian instead of Gothic letters; all quite different to the forged specimens.

Now, although the forged autographs were prepared with all that consummate skill and care which German patience and chemical knowledge can command (for a regular autograph manufactory was established at Weimar), and although Schiller's own daughter certified to the truth of these clever imitations, which we may suppose were the *ne plus ultra* of the forger's art, yet it is apparent with what ease even such facsimiles may be detected with ordinary care and knowledge. Surely then with this evidence the minds of amateurs may be comforted. Indeed the question was sometime ago proposed to the French Academy—Is it possible to successfully forge letters and

documents so as to defy detection? This was debated during a long period and with great deliberation, and the decision arrived at was that it is impossible to exactly imitate old ink and old writing, and that it is easier to detect forged autographs than false money.

The celebrated case of the Byron and Shelley forgeries, as given in the *Archivist*, Vol. I, No. 4, is well worthy of consideration, as it affords many instructive phases.

In 1835, M. le Marquis de Biencourt paid 80 francs for a letter of Henry IV., of a single page; it was stuck upon paste-board. He took it to M. Charon to detach it when this expert discovered that it was merely a clever *tracing on thin transparent paper* which had been stuck upon a piece of paper of the time of Henry IV. (*Baron de Trémont*).

The letters of André Chenier are rare and dear. M. Moore had one unsigned; he sold it, but later (in 1839) it was offered for sale, *with the signature added*, in order to increase its value. M. Charon, who had previously seen the autograph, denounced the addition (*Ibid.*)

The extraordinary case, termed by M. E. Charavay the "Affair of Vrain-Lucas," merits the closest attention, for it is probably unique amongst forgeries. The following are the leading facts taken from the full report of the case by M. E. Charavay.

This strange affair having created the greatest stir, not only amongst autograph collectors, but the French *Academy of Sciences* and the learned world generally, for more than two years, ended by becoming a *cause célèbre* of the law courts. On the 8th of July, 1867, the distinguished mathematician, M. Chasles, delighted the *Academy of Sciences* by a present of two letters of Rotrou

to Cardinal Richelieu, concerning the foundation of the Academy. This donation was duly commemorated in the archives, *but with a note mentioning the peculiarity of style of the letters.*

The rarity of autographs of Rotrou was so great that no private collection possessed one, and the author of the *Isographie* could not procure an original letter of this poet's to reproduce in facsimile. Though the style was singular, yet, after all, there was nothing impossible about it, and none offered any objection to those two letters, which M. Chasles took from his extensive collection of autographs to present to the Academy. Before this, however, M. Chasles had presented to the Belgian Academy two letters of Charles V. addressed to Rabelais. M. Quételet had accepted them with gratitude, and they were published. But the text of these letters ought at once to have shown that they were false. Before their publication there was no knowledge whatever of any correspondence between Charles V. and Rabelais. Still, this did not prevent them from being generally received as genuine. We ought though to state that M. Gachard, the archivist of the Belgian Government, doubted their authenticity; and M. Rathery, the well known editor of the best edition of Rabelais, and whose authority on this question is undoubted, remarked that the single expression of *Maître* given to Rabelais in place of that of *Frère*, which was the proper one, condemned the letters as forgeries. Besides, but this did not transpire till later, one of the pretended autographs bore an endorsement in the hand of Rabelais: "*Lettre de l'Empereur—Charles Quint.*" Now, during his lifetime, Charles was never designated otherwise than *L'Empereur*, and it is only in

history that we find him styled Charles the *Fifth*. That simple fact clearly showed the forgery ; still it all passed unnoticed by the world.

M. Chasles had long been occupied with an important work, which attempted to prove that the discovery of gravitation, attributed till then to Newton, was really due to Blaise Pascal. The attention of *savants* consequently became excited on the question, and the President of the Academy requested, in the same séance as that in which the letters were presented (July 8th, 1867), that M. Chasles would give some particulars of that interesting question. Accordingly, on the 15th July, M. Chasles acceded to this desire, and brought with him to the Academy two letters of Pascal addressed to Boyle, together with various notes of that great man, all of which were inserted in the archives. But on the Monday following, July 22nd, M. Duhamel defended Newton, and raised doubts as to the authenticity of the documents on which the theory of M. Chasles was founded. The latter then responded by producing new pieces, and, among others, a correspondence of Pascal with Newton, *when the latter was a student at Grantham and scarcely eleven years of age!* This latter document, as may well be supposed, gave rise to a murmur of incredulity—a child of eleven years corresponding with Blaise Pascal respecting one of the most difficult problems of geometry was, to say the least, most extraordinary ! If we consult the biography of Newton, we shall learn that his taste for science was by no means developed at an early period of his life. Sir David Brewster, who was also a member of the *Académie des Sciences*, and had read the statement of M. Chasles, was naturally astonished at the style of the

pretended letters ; accordingly, he wrote, on Aug. 6th, to the President denouncing the correspondence of Pascal with Newton as a forgery.

M. Chasles then laid before the Academy some letters from Newton to the *sister of Pascal* (*Madame Périer*), also to Rohault, Saint-Evremond, Desmaizeaux and Malebranche, which supported his allegations. But in addition to Sir David Brewster, M. Prosper Faugère (whose works on Pascal enjoy great reputation), declared these letters to be spurious, showing, in the first place, that the handwriting was quite different from the MS. of the *Pensées*, at the *Bibliothèque Impériale*, and then, passing to the scientific question : “ I need,” he said, “ only limit myself to observing that it would have been very strange that Pascal, who had discovered and affirmed the law of gravitation, should not even have admitted as demonstrated the movement of the earth around the sun ! ” and he added : “ If I cannot go further in the domain of science, let me for a moment be permitted to enter into that of anecdotic history, in order to catch tripping the clever and unscrupulous fabricator of so many MSS. bearing illustrious names. In one of the letters, which Pascal is supposed to have written to Boyle in 1652, it is stated, as an effect of attractive power, that the light bubbles which float in a cup of coffee are carried with evident attraction towards the edge of the vessel, etc. Now such an observation supposes that coffee was used in France at the time of Pascal, but it was seven years after the death of Pascal (in 1669) that Soliman Aga, the Turkish Ambassador under Louis XIV., first introduced coffee to Parisian society ! ”

This most singular fact proved the fraud in this instance

to demonstration. But M. Faugère had his best play on the question of style: "How inimitable is the style of Pascal," he observed, "that clear substantial and pure emanation of thought and of sentiment, expressed with a power and an originality always so animated!" Then, after having examined the letter which Pascal is supposed to have written to Newton, he points out various expressions which Pascal would never have used.

Very soon Mr. Grant, the director of the Glasgow University, and M. Govi, came to the assistance of Sir D. Brewster and M. Faugère, when M. Chasles brought Galileo into the debate by producing a considerable number of autograph-letters of the great astronomer; but M. Theodore-Henri Martin, deacon of the faculty of letters of Rennes, denounced these documents on two grounds, viz:—that Galileo could not write French, and that he was blind at the date which they bore. One letter, however, was written in Italian (the only one in all the collection of M. Chasles not written in French). This was sent to the Academy of Florence, who pronounced it spurious by the appearance of the first word "Avrei" (I should have) which, in Galileo's time was written "*Havrei*." M. Chasles, however, produced a second example of the same letter, explaining that the former was a copy. In this the first word was written "*Havrei*." But the Academy observed that the orthography of this word formerly was "*Haverei*," and consequently the second letter was equally false. A third example which bore "*Haverei*" was now furnished by M. Chasles, but the Academy of Florence declined any further discussion on the matter.

Public opinion had now determined the question, and M. Faugère published a pamphlet on the forged letters of Pascal, Newton, Galileo, &c., which left no room for doubt. He reproduced, in facsimile, an authentic letter of Pascal's, with other specimens of his writing at different times, side by side with those of M. Chasles, and the proof was complete, the forgery being gross and palpable, and one glance of the eye sufficient to settle the matter. He likewise traced the sentences in the fabrications to their various sources in different books. One of them was made up by extracts from the "*Eulogy on Descartes*," by Thomas. The word "*mystification*," often repeated, was unknown at the time of Pascal. Some of the Newton letters were composed of passages extracted from "*L'Histoire des Philosophies Modernes*," by Savérien, the Engineer.

But, notwithstanding this severe *exposé*, M. Chasles was supported by several eminent men, including M. Thiers, who were eager, at any cost, to obtain for France the honour of the discovery of gravitation. He declined to state the source from whence he had obtained his autographs, stating that his collection contained hundreds of letters of Rabelais, La Bruyère, Shakespeare, Montesquieu, &c., indeed, of all the great names of human genius, including Molière. He confessed that the letters of Shakespeare were all in French! As absurdity could scarcely be carried further, M. Chasles at length yielded to the insistence of his friends, and revealed that he had obtained these extraordinary autographs from a certain individual named Vrain-Lucas, well-known as a most assiduous frequenter of the *Bibliothèque Impériale*, though the bearer of an evil reputation. This man was at once

arrested. M. Chasles then stated to the Academy, that he had, in his collection, letters of Julius Caesar, Mary Magdalen, Judas Iscariot, &c. Two experts were appointed to inspect the whole, consisting of 27,000 pieces. These gentlemen discovered that, out of the whole, not one hundred were genuine pieces; all the others had been fabricated by Vrain-Lucas. This individual not only admitted his fraud but boasted of it, declaring that it should entitle him to be rated as a genius. He was brought before the *Tribunal Correctionnel* of Paris, in Feb. 16, 1870, and is described as a native of Châteaudun, aged 52, of vulgar aspect, with eyes sunken and overshadowed with bushy eye-brows, nose almost buried between his large cheeks, head nearly bald—a most vulgar type of man altogether.

He had succeeded, in many instances, in borrowing genuine autographs of value, which he never returned, and tried to dispose of his forgeries to several persons without success. It was, however, satisfactory to learn, during the trial, that none of his fabrications were scattered about, save one or two which got into other hands than M. Chasles, whose strange infatuation led him to eagerly purchase all that Vrain-Lucas could manufacture, to the number of 27,000 pieces, at the cost of 140,000 fr. (£5,600). The forger in his defence pretended that he had done no wrong to anyone, to M. Chasles especially, since the autographs, spurious as they were, were well worth the money paid for them. Indeed, he had only employed stratagem to excite curiosity and attention, to bring before the public historic facts, important to the glory of France, which had been lost sight of and forgotten by the learned world. His object had been to instruct and amuse; and,

if he had not acted wisely, he had, at least, shown his integrity and patriotism! He had composed more than 27,000 autographs between 1861 & 1869, and had received 140,000 fr., besides large amounts as loans, commissions, etc., amounting to 3,880 fr. more. M. Chasles deposed: "That for more than eight years M. Lucas had called at his house, being a fellow-townsmen of his own, on the pretence that he was employed by an autograph collector to dispose of a large quantity of MSS. and books, and particularly letters of great value. The first specimen he brought was a letter of Molière's, for which 500 fr. was paid; then followed one of Rabelais' and of Racine's at 200 fr. each. Lucas stated that the collection had been formed by Comte de Boisjourdain, who emigrated in 1791 for America, and perished by shipwreck, but his collection had been saved, a part only having been damaged by water." M. Chasles, in continuation, said that since his first purchase he had refused nothing which Lucas brought him: "Sometimes I exchanged autographs — genuine for false. He often brought letters by hundreds at a time — duplicates, triplicates, and quadruplicates. I showed these to all my friends, who never suspected them. Once, after giving him some valuable books to sell for me on commission, I had great difficulty in obtaining the money, and my suspicion was aroused, but this he allayed by saying that, if I were not satisfied with my bargain, he would gladly receive back the autographs and return me the money I had given for them."

The forger stated that he had no accomplices. He invented a suitable ink and gave an antique appearance to the paper by scorching it with a lamp; and he must have done this with great skill, as several experts who

tried the process failed to produce the same appearance of age. Perhaps he previously washed the paper with dilute muriatic acid, which would aid the effect.

When the list of famous autographs was read in court, immense shouts of laughter pealed forth at each great name, and the audience asked whether the list were not an absurd fiction? There were five letters and a poem by Abelard, five letters of Alcibiades, 181 of Alcuin, the learned friend of Charlemagne, six of Alexander the Great to Aristotle, one of Attila, a Gaulish general, one of Belisarius, one of Julius Cæsar, one of Cicero, ten of Charles Martel, three of Clovis, three of Cleopatra to Cato, one of Groemius Julius to Jesus Christ, one of Herod to Lazarus, twelve of Joan of Arc to her family, one of Judas Iscariot to Mary Magdalene, one of Lazarus after his resurrection, one of Mahomet to the King of France, one of Pontius Pilate to Tiberius, and one of Sappho, and numerous others of Anacreon, Pliny, Plutarch, Saint Jerome, Diocletian, Juvenal, Pompey, Socrates, Shakespeare, and of almost every other name of great celebrity down to Voltaire!

The exquisite absurdity of Archimedes, Alexander the Great, Cleopatra, Lazarus and St. Mary Magdalene, writing on paper and in the French language was, as M. Charavay states, just as gross as to represent the heroes of Homer talking of railways.

Let us not forget, moreover, that M. Chasles was the first Geometrician of France if not of the world, and had received that distinction, rarely awarded to strangers, the medal of honour of the Royal Society of London. He was by no means an abstruse and retired student, unacquainted with every day life; on the contrary, as the

Historian of Geometry, he had passed his life in intimate relationship with all the learned of the day, mixing freely with choice society, always being regarded as shrewd and observant. Added to this, he had been an ardent autograph collector for many years, and at one time his cabinet rivalled that of M. Feuillet de Conches. Such was the man duped by this common-place forger. Vrain-Lucas was sentenced to two years' imprisonment and 500 francs fine and the costs of the suit.

This is a most instructive case. Superficially examined the world would say: If such a man as M. Chasles were deceived who could be safe? For the work written by him, on the supposition that the forged letters of Newton and Galileo were genuine, is full of acute reasoning, the proof of sound understanding—yet, when the particulars of this extraordinary fraud are unfolded, no one would feel at all uneasy at being exposed to the rascality of even so able and industrious a scoundrel as Vrain-Lucas.

The few preceding cases will serve to show the principal difficulties to be overcome by the collector, and by carefully studying these and all other possible instances, a practical acquaintance with the details of the art of the expert will be gained; there are, indeed, but few real difficulties to be overcome to enable one to decide as to the genuineness and value of a specimen, and everything will yield to experience and unbiassed judgments.

Of late years many forged specimens of Burns, Shelley, Thackeray, etc., have been offered for sale. Of Sir Walter Scott, besides other more clumsy productions, there is the well-known "Tilt forgery." This is merely

a lithograph of a letter from Sir Walter Scott to Tilt, executed on paper bearing the watermark 1830, and with a facsimile in wax of Sir Walter's seal. The famous letter of Lord Byron addressed to Galignani, concerning the Vampire, is also frequently lithographed on old paper, and offered by ignorant or unscrupulous persons as an authentic autograph. Forgeries of Burns and Shelley are less palpable, and we need hardly warn our readers further against those works of art produced by the person who described himself as Lord Byron's natural son. As we have before pointed out, his attention seemed chiefly directed to Byron and Shelley, and even now examples of his skill not unfrequently turn up.

The authenticity of letters and documents is, for the most part, at once apparent to the practised eye at the first glance. The impress of truth may be recognised like the face of an honest man. Still nothing is more dangerous than to *jump at conclusions*. Never decide positively *without time and deliberation*—two or three days (some say a week) should be required in order to verify the decision.

Practice and prudence are the great essentials and, whenever there is the slightest doubt, the piece must be pitilessly rejected, for it is far better to be without the most coveted treasure than to taint the collection with suspicion; and history should rather be deprived of a document than error be propagated.



CHAPTER XII.

HISTORICAL MANUSCRIPTS COMMISSION.

IN 1869 a Commission was appointed under a Royal Sign Manual, constituting William Baliol, Baron Esher; Schomberg Henry, Marquess of Lothian; Robert Arthur Talbot, Marquess of Salisbury; John Alexander, Marquess of Bath; Archibald Philip, Earl of Rosebery; Henry Howard Molyneux, Earl of Carnarvon; Edmund George Petty Fitz-Maurice; William, Bishop of Chester; Charles, Bishop of Limerick, Ardfert and Aghadoe; John Emerich Edward, Baron Acton; Chichester Samuel, Baron Carlingford; Sir George Webb Dasent; Sir William Hardy; and Henry Churchill Maxwell Lyte, in order to make inquiry as to the places in which Documents Illustrative of History, or of General Public Interest, belonging to private persons, are deposited; and to consider whether, with the consent of the Owners, means might not be taken to render such Documents available for public reference, provided that nothing of a private character, or relating to the title of existing owners, should be divulged.

In response to a circular which was sent out by the Commissioners, inviting the co-operation of all persons and corporations having private collections of manuscripts, no less than 180 persons and heads of institutions expressed their willingness either to co-operate with the Commissioners, or to lend their aid in making known

the contents of their collections. At first two inspectors were appointed, but these being found insufficient, authority was given for two more to be added, one for Scotland, and one for Ireland. These have been since increased, for, according to the twelfth report of the Commissioners in 1890, "The ordinary work of inspection has been carried on in England by the Rev. W. D. Macray, Mr. W. O. Hewlett, the Rev. J. A. Bennett, the Rev. A. Jessop, D.D., Mr. R. Ward, Mr. R. Campbell, Mr. Blackburne Daniell, and Mr. W.H. Stevenson; by Sir W. Fraser, K.C.B., in Scotland; and by Mr. J. T. Gilbert in Ireland. Mr. E. F. Taylor and Mr. F. Skene have continued their work on the manuscripts of the House of Lords; and Mr. W. D. Fane, of Melbourne Hall, Derby, has completed his labour of love on the Coke MSS. preserved at Melbourne, belonging to Earl Cowper."

The Commissioners issued their first report in 1870, and up to June, 1890, they have published twelve reports, besides a number of appendices, making 40 volumes altogether. Unfortunately, four important volumes are now out of print. It would be impossible to over-estimate the historical value of these books, and we can only mention a few of the most important collections which have been or will be calendared.

The Commissioners in their first report commence with the Hatton Collection, which fills 13 large chests of papers. They were in a state of chaotic confusion. Documents of inestimable value were mixed up with papers comparatively worthless. Anglo-Saxon and Anglo-Norman instruments lying side by side with charters of the sixteenth and seventeenth centuries. The

whole collection has now been sorted under subjects, and an inventory of them made at the Public Record Office. There are 15 charters relating to Anglo-Saxon times, the oldest dated 624 A.D.

The muniment rooms of the following Cathedrals have been searched by the inspectors: Ely, Lincoln, Peterborough, Southwell, Gloucester, Wells, and the well-guarded treasures of Westminster Abbey. Ancient boroughs and corporations have also opened their muniment chests for inspection. Such as Gloucester, Newark, Higham-Ferrars, Oswestry, Bishops Castle, Plymouth, Reading, Southampton, King's Lynn, &c. Of private muniment rooms which have been searched, and their contents catalogued, might be mentioned Felbrigg Hall, where, among other valuable papers, are the diaries of William Windham, the eminent statesman, beginning in 1772 and ending 1775; also Rydal Hall, Westmoreland; Keswick Hall, near Norwich, and Hutton Park, Lancashire.

The Beaufort Papers, with the exception of some interesting letters from Charles I. to the celebrated Marquess of Worcester, and a few family letters of the Commonwealth period, belong almost exclusively to the latter part of the seventeenth century. These letters are historically valuable on account of the close connection between the Marquess and the King, and the prominent and active position occupied by the Marquess in the political movement of the time. There is a curious passage in one of the letters written from Oxford, in which he describes how he was tricked, by Lord Shaftesbury, into presenting to the King a proposal for the nomination of the Duke of

Monmouth, as heir to the Crown. There are other papers connected with the trial and execution of Arthur, Lord Capel, and an account of the siege of Colchester, by one who was with Lord Capel there. A journal of the House of Commons, from Dec. 18th, 1680, to Jan. 8th, 1681, is also reported at full length, and contains some interesting details, which are not reported in formal journals.

Report 10, part 1st, *Appendix*, which contains the "Eglinton Papers," etc., is now, unfortunately, out of print, therefore we shall make longer extracts from this than some others. The muniments of the Earl of Eglinton and Winton at Eglinton Castle, in the county of Ayr, reported on by Dr. Fraser, are selected from a large and miscellaneous collection. Unhappily the Charters now extant are not so ancient as might be expected in the Charter-chest of a family, whose earliest ancestor in Scotland settled there about the middle of the twelfth century. This was Robert of Montgomerie who, according to Dr. Fraser, was a descendant of the famous Roger of Montgomerie, Earl of Shrewsbury, the kinsman and companion of William the Conqueror. The destruction of the early MSS. may be accounted for by the terrible and long continued feuds which raged between the baronial families. Among the papers of interest is one relating to the Masonic craft, being statutes, &c., to be observed by the master masons throughout Scotland, drawn up in 1599 by the King's master of works. We have a glimpse of a court lady's wardrobe in one document, dated 1603, which is supposed to refer to the Countess, wife of Alexander, sixth Earl of Eglinton. The lady enumerates various

articles of female dress, head dresses, French and English "rouffs" and their materials, "quhallbon" bodies, "vardingells," &c. Among other items is a payment for "ane vyer to my haed with nyne pykis, Xs, item for ane perewyk of har to cover the vyer Vs. For ane treming to my gown with gret hornis of gould and sillk and federis, the hornis my auen Xs." She pays on an average $2/6$ for a pair of gloves, and the same sum for a pair of shoes; for a pair of night gloves $9d.$; for a beaver hat, with feather and string $52/-$; for two fans, one of paper and the other of parchment, $5/-$, etc. Among miscellaneous items are a Bible $12/-$, a French book, $1/-$; a French New Testament with a French book, $6/-$; with various other entries of interest. It is well known that King James the 6th, following what he himself described as a "salmond-like instincte," paid a visit to his "native soyle" in the year 1617. During his sojourn in Scotland, the King was for part of the time the guest of the sixth Earl of Eglinton, both in Edinburgh and Glasgow. That Earl was popularly known as Gray Steel, and, shortly before, had come into collision with the King about his succession to the Eglinton peerage and estates. At the time of the Royal visit to Lord Eglinton, we have entries in a factor's account of provisions and other things expended on His Majesty's entertainment. From this account we also learn that Lady Eglinton was a musician, and played upon "Virginellis." Several inventories of jewels and similar articles give an idea of the wealth of the family. "Two music boxes" and several watches are noted. In regard to drinking customs, we find a considerable quantity of ale and wine entered in one account, about

1646-47, for each day's consumption. Ladies also consumed a great deal of wine at suppers and at "four o'clock meetings." Reference is made to a document which, Dr. Fraser says, *illustrates the value of preserving old papers*. On 15th December, 1642, John, sixth Earl of Cassillis, wrote inviting the Earl of Eglinton to be present at the funeral of the writer's wife, who was Lady Jane Hamilton, daughter of the first Earl of Haddington, and married to Cassillis in 1621. Regarding this lady, a romantic story has been constructed, telling of her elopement with a person styled Sir John Faa of Dunbar, or, according to others, with a veritable gipsy named Faa. During her husband's absence at the Parliament at Westminster, it is said that the gipsies "coost their glamourie owre her," and she went off with her "Gypsie Laddie." The pair were, however, caught and punished, the knight by hanging, and the lady by imprisonment for life. Such is the story of which more than one version exists, but it is proved to be false, and the aspersions on the lady's character shown to be wholly undeserved, by this letter now reported on, in which the husband speaks of her with affection after 21 years of married life, and which, moreover, is written before the Earl's departure for Westminster in 1643.

Among the deeds belonging to Baginton Hall, Warwick, formerly in the possession of the late Mr. W. Bromley-Davenport, M.P., is a document which possibly refers to Shakespeare's family. An unpublished letter and poem by Ben Jonson; letters by Atterbury; interesting historical memoranda by James Wright (of the Temple) from 1685 to 1714; English poems of the fifteenth century; a poem by Henry Marten, the regicide; and many

other papers of great historical interest. There is a report of manuscripts at Buckie, on the coast of the Moray Firth, formerly in the custody of the late Dr. Kyle, Roman Catholic Bishop of the Northern District of Scotland. Among the papers are 72 original letters of Mary of Scotland, addressed for the most part to James Beaton, Archbishop of Glasgow. Two of these are entirely in the Queen's hand, but the rest are in cipher; Bishop Kyle, however, constructed keys by which he deciphered these letters.

In the collection of Mr. W. R. Baker, of Bayfordbury, are a number of letters, mostly addressed to Jacob Tonson. They are preserved in a large folio volume. Loose, at the end of the volume, is a fair copy, corrected for the press, of the first book of Milton's "Paradise Lost," by some conjectured to be in Milton's handwriting. The volume also contains a number of letters from Dryden, Addison, Aphra Behn, Congreve, Davenant, Dennis, Sir Godfrey Kneller, Otway, Pope, Prior, Steele; twelve amusing letters from Sir John Vanbrugh, containing anecdotes, gossip, town news, and a little on politics.

It would be impossible for us to notice one quarter of the private collections, scattered over the country in our halls, mansions, and gentlemen's seats, &c., of the United Kingdom, which have been laid before the Commissioners' inspectors. We will, however, conclude with a brief notice of the Belvoir and Hatfield manuscripts, which take foremost rank among the collections calendared. The first volume of the Rutland Papers opens with an abstract of a document written in the beginning of the reign of Henry VI., containing complaints against Sir

Richard Vernon, of Haddon Hall, whose Derbyshire estates eventually passed into the Manners family by marriage. But the interest of these records begins with the correspondence of Henry Vernon, of Haddon, to whom both the Houses of York and Lancaster applied for help. There are letters addressed to him from the Duke of Clarence and the celebrated Earl of Warwick, "the King-Maker," at the crisis of Edward's return to reclaim his throne. The former confirm completely Shakspeare's epithet: "false fleeting perjured Clarence." The letter of Richard, Earl of Warwick, is the rarest of all in the Belvoir collection. While the body of the letter and the title of the writer are in the hand of a secretary or clerk, the signature and the remarkable postscript are in the Earl's own handwriting, and are the only specimens of Warwick's writing extant. The letter, which is dated March 25th, 1471, announced that "inasmuch as yonder man Edward, the King's our Sovereign Lord great enemy, rebel, and traitor, is now arrived in the North parts of this land, and coming fast on southward, accompanied with Flemings, Esterlings, and Danes of less than two thousand persons, and without the goodwill of the people, it requires Vernon to repair to Coventry in all haste possible, with as many people defensibly arrayed as ye can readily make." (*Postscript in the Earl's own hand.*) "Henry, I pray you fail not now hereof, as ever I may do for you." A letter from the Duke of Clarence (May 6th, 1471) to Henry Vernon gives an account of the defeat of the Lancastrians. The Duke states that "Edward late called Prince was slain in plain battle." This is the earliest extant authority upon the controverted question as to the manner in which the son of Henry VI.

met his end; and does not bear out the evidence of his murder in cold blood by the Duke of Gloucester. There is a letter under the Sign Manual of Richard III., dated August 11, 1485, to the same Henry Vernon, announcing "that his rebels and traitors, accompanied by his ancient enemies of France and other strange nations, departed out of the water of the Seine and landed at Angle, besides Milford Haven, intending our utter destruction," and calling upon him for help. In 1503 Henry Vernon is ordered to escort the King's daughter, Margaret of Scotland, to be wedded to the King of Scots, attired "in his best array," and that "not any mourning and sorrowful clothings shall be worn or used at such noble triumphs of marriage." There are a few interesting papers of the reigns of Henry VIII. and Edward VI. Among these are two holograph letters of Thomas Cromwell, in one of which he appears in the strange character of a mediator for a Prior, "a right honest person," who had been falsely accused of seditious speech. But he gives an order "for the imprisonment of another Friar for using the deceitful art of magic and astronomy." Soon after the fall of Cromwell, the Earl of Rutland, who was Lord Chamberlain to Queen Anne of Cleves, wrote to the Lord Privy Seal saying that he had been summoned to speak to his Royal Mistress with reference to the King's intention to divorce her, and seeing her "take the matter heavily, he desired her to be of good comfort, and that the King's Highness was so gracious and virtuous a prince that he would nothing but that should stand with the law of God, and for the discharge of his conscience and hers, and for the quietness of this realm hereafter."

Of the stately times of Elizabeth the calendar contains a voluminous record. Under the date of June 10th, 1563, Thomas Randolph, Elizabeth's ambassador to the Queen of Scots, gives a long and interesting account of the opening of Parliament at Edinburgh: "The 26th May, her Grace rode into the Parliament House in this order: Gentlemen, Barons, Lords, and Earls in their array and places; after them the trumpets and such other music as they had; next the heralds; then the Earl of Murray that carried the sword; the Earl of Argyle the sceptre and the Duke the crown regal. Then followed herself in her Parliament robes, and a very fair rich crown upon her head. Then followed her Grace, first the noblemen's wives, as they were in dignity, 12 in number; after them the four virgins, maids, Maries, damsels of honour; a finer sight was never seen. Having received her place in Parliament, the Queen pronounced, with a singular good grace, an oration, short and very pretty, which she made herself." The writer relates how the Earl of Huntly's corpse was brought into the Parliament House in a coffin, and set upright, as though he had stood upon his feet, and upon that a piece of good black cloth with which his arms fast pinned; he was there tried and condemned for treason. His letter testifies to a serious effort at first made both by Mary and Elizabeth to become friendly "by continual recourse of letters written in whole sheets of paper with their own hands, th' one to th' other." And he adds: "I trust that these two will live like good sisters and friends." Afterwards we read very little of the Queen of Scots, though the Earl of Shrewsbury, who had charge of her, is frequently mentioned in the calendar, especially

with reference to his quarrel with his "wicked wife," the notorious "Bess of Hardwick," and of Queen Elizabeth's unsuccessful endeavours to reconcile them. We read afterwards of the great Earl's death: "Although accounted for cattle, corn, wood, lead, iron, lands, revenue, and of ready money, the greatest and only rich subject of England, now he is dead he was so poor as no executor will take upon him to perform the will." Of Queen Elizabeth's aversion to marriage, we read that "the Queen has used Mary Shelton (one of her household) very ill for her marriage. She has been liberal both with blows and evil words, and hath not yet granted her consent; no one ever bought a husband so dearly." Of the fearful ravages of the plague and of fevers we read constantly: "In July, 1577, at Oxford, My Lord Chief Baron, the High Sheriff, nine Councillors of the Law and several Knights all died at the Assizes." There are some very interesting letters giving an account of the destruction of the great Armada. Richard Hakluyt the geographer, being in Paris, in a letter dated August 1st, 1588, recounts the punishment inflicted by the Catholic League on the Protestants, stating that "the Princess of Condé was beheaded in the presence of her own brother, and the fastening of an Huguenot steward's arms and legs with spike nails to a couple of trees, and so miserably ended his life, and the rolling of an old gentleman in a vessel of nails, and afterwards either hanged or burned." On the other side we read of the dreadful persecutions of the Roman Catholics in this country. The bearer of a Papal Bull in Cornwall, was sentenced to be hanged, drawn and quartered. There is a curious paper (dated,

1587), headed "The Brownists," a very early record of this sect of "Independents." There is but one letter of Sir Philip Sidney's, this is dated Dec. 30, 1583. He speaks about the Queen being "troubled with suspicions which arise of some ill-minded subjects towards her." These troubles seemed to increase towards the end of her reign. Under the date of the memorable 5th of November, 1605, the calendar contains the copy of a letter from the Earl of Shrewsbury, giving a contemporary account of the discovery of the Gunpowder Plot, and the arrest of "one Johnson," as Guy Fawkes called himself. There is an interesting diary kept by George, seventh Earl of Rutland, when in attendance upon Charles I. at York, and other places in the North of England, between the 30th of March, 1639, and the peace at Berwick, in the month of June following.

The second volume of the calendar deals with papers ranging in date from 1667 to 1770. In one of the documents concerning the remarkable divorce of John, Lord Roos, written in January, 1667, it is shown how the bill for divorce was pushed through an important stage. "On Wednesday last," says one of his agents, "I got six and forty of the House of Commons to the Dog Tavern in the Palace-Yard at Westminster, and gave them a dinner, where was present Mr. Attorney (General) and Mr. George Montagu and as soon as they had dined we carried them all to the House of Commons, and they passed the bill, as the Committee, without any amendments, and ordered it to be reported the next day." A contemporary criticism on Sir Peter Lely describes him as representing men as "blackier, older and moroser" in his pictures than

in life. The correspondence in the second volume ends with the death of John, Marquis of Granby, eldest son of the third Duke of Rutland, an eminent and popular soldier. There are a number of original letters of his, giving an account of his various campaigns. A third volume of the Belvoir papers will shortly be published.

The Cecil papers at Hatfield House have been for a long time known and appreciated, but only selections of the more important MSS. have been published. Some portions were uncalendared, and the "Historical Manuscripts Commission" undertook to publish a calendar of the whole collection, and up to the present time has issued three bulky volumes, extending to the close of 1589. It will be impossible to make a proper digest of these, which form part of one of the largest and most valuable of any private collection in the kingdom. The Cecil MSS. consist of upwards of 30,000 documents, the great majority of which are bound up in 210 large volumes, and the Commissioners on Historical Manuscripts have expressed an opinion that the value and extent of the correspondence "to which every person of note at the time contributed, may be judged by the fact that scarcely a day passes in any year, from the accession of Edward VI. to the close of the century, which does not produce one or more letters connected with passing events, and generally from those whose rank and position enabled them to furnish the most correct and authentic intelligence. In these papers the history of the times writes itself off from day to day, and almost from hour to hour, with the minuteness of a daily journal, but with a precision to which no ordinary journal

could make any pretence." This collection commences at the time of Edward I., but the first noteworthy document is one, 64 pages long, signed by Cardinal Wolsey, dated Feb. 1528, and addressed to Gardiner and Fox. It contains instructions with reference to Henry's divorce, and speaks in highly eulogistic terms of Anne Boleyn. There are two valuable holograph letters of Cardinal Wolsey to his secretary, Stephen Gardiner, dated 1529, written in great distress of mind after his fall. There is a holograph letter of Prince Edward to Henry VIII., written in Latin when the Prince was eleven years old. A letter from the Princess Elizabeth, dated 1548-9, protests against the scandals which had been circulated respecting herself and Lord Admiral Seymour. Two holograph letters of Bishop Hooper, addressed to Sir Wm. Cecil, dated Feb. 1552-3, are written in an earnest spirit, and they show an awakening of religious life among the people. The Bishop says "You and I, if we should kneel all the days of our life, could not give condign thanks to God for that he hath mercifully inclined the hearts of the people to wish and hunger for the word of God, as they do." Among the MSS. of the reign of Edward VI. will be found the Articles of the Church of England, as set out by the King, signed by him and endorsed "K. Edward his confession of his religion." Passing over many interesting documents, belonging to the reign of Phillip and Mary, we reach the stirring and notable times, "where we have described and set forth," says a modern writer, "the settlement of the kingdom on the accession of Elizabeth; her correspondence with Mary Queen of Scots; two of the Casket letters in French numbered by Burghley's own hand—one a clumsy imita-

tion of Mary's hand, and suspiciously manipulated. There are details of the various intrigues carried on by noble and ignoble agents on both sides ; the hopes and disappointments of the House of Anjou and Alençon on marriage ; the preparation for the Armada ; the brilliant and impetuous career of Essex ; the disputes, intrigues, and jealousies fomented by the accession of James I., the Bye Plot, the Gunpowder Plot, the designs of Garnet, the divided counsels of the seminary priests and Jesuits ; the marriage and escape of Arabella Stuart ; these and many more are presented in unbroken succession to the reader. With these guides he may thread his way securely through the dark shadows of the past." Besides other rarities we might mention Letters of Henry VIII., Edward VI., Anne of Cleves, Katherine Parr, Donna Maria of Arragon, Princess Mary, afterwards Queen ; nearly 100 letters of Queen Elizabeth ; a large number of letters of Mary Queen of Scots, James I. and Anne of Denmark, the Regents Murray and Morton, the Emperor Charles V., Francis I., Francis II., Henry IV., Philip II., William Prince of Orange, Catherine de Medici, Arabella Stuart, the Princess Elizabeth, the daughter, and Henry and Charles, the sons of James I. But the State papers of chief interest are those of Lord Burghley's, embracing a period from the beginning of his ministry on the accession of Queen Elizabeth to his death in 1598 ; and the correspondence of his son, Sir Robert Cecil, afterwards the first Earl of Salisbury, extending from his father's death to that of his own, which took place in 1612. The extensive and priceless papers and correspondence of Walsingham ; the papers of the Earl of Essex, and of Sir Walter Raleigh, are also

preserved at Hatfield House. We might mention, likewise, the correspondence of the Duke of Norfolk, and others who bore the name of Howard ; Sir Nicholas Bacon and his two sons Anthony and Francis ; the Dudleys, including the celebrated Earl and his Countess ; the Bedfords, the Warwicks, the Cobhams, the Hattons, the Wentworths, the Sydneys, and many others famous in the annals of our country.



CHAPTER XIII.

MODERN COLLECTORS.

THE magnificent collection of Autograph Letters and Historical Documents formed by Alfred Morrison, Esq., is the most remarkable ever amassed by a single private collector in Great Britain; it differs in comprehensiveness and general excellence from all those of its kind heretofore known in this country; and the resources of nearly 100 different collections, as well as the muniment rooms of France, Germany, Spain and Italy, have been taxed to furnish the larger part of these interesting epistles.

Fortunately for ourselves and for posterity, Mr. Morrison, besides being always willing to allow literary men to have access to his collection, is now having its entire contents printed in alphabetical order: the fourth volume (down to the letter M) having made its appearance in the early part of the summer. The volumes are of large 4to size, printed on the finest Dutch hand-made paper, and with facsimiles of the most interesting letters, signatures and seals. The collection has also passed through the hands of the Royal Historical Manuscript Commission.

We propose to convey to our readers some idea of its immense riches, by giving extracts from some of the most interesting letters, arranged in chronological order.

- 1372 A Treaty of Alliance between Edward the Third, King of England, and the Duke of Brittany.
- 1426 A Receipt and Release, signed by Sir John Fastolf.
- 1448 From Charles, Duke of Orleans (long a prisoner in England), to the Master of the Waters and Woods of his Conté de Blois. Grant to Jacques Cueur, silversmith to the King, of an acre of wood for timber to be used in the construction of certain buildings about to be made by the grantee.
- 1456 Richard Plantagenet, Duke of York, to the King of France. Letters of credence for the writer's ambassadors, le S^{ur} de Dudeley and Jehan Erneys, who are charged to lay before the King certain matters on the subject of the marriage of Madame Magdelaine with writer's eldest son, the Count de la Marche.
- 1475 Edward IV. of England, to the Duke of Milan. Letter (of secretarial penmanship, with autograph signature) of request for safe conduct and protection for Anthony, Earl Rivers, who is about to make a tour to Rome, and either in going or returning, will visit the city of Milan and other places of the Duke's dominion.
- 1468 Charles the Bold, of Burgundy, to Louis XI. Safe conduct sent to Louis XI. for the celebrated meeting at Péronne, when the Duke kept the King a prisoner until he had confirmed the treaty signed at Conflans in 1466.
- 1474 From Louis Tristan l'Hermite, Louis the Eleventh's executioner, ordering that a certain Sieur de Bailleul may be sent to him without delay, well guarded, with a gag in his mouth, and bound hand and foot with cords passing under the horse's belly.
- 1498 Henry VII. of England. Signature to a warrant to the Keeper of the Great Wardrobe to deliver to the bearer "thre quarters of blak sattyn for a bag, a yerde and thre quarters of Bokeram to laye within a jacket of clothe of gold of damaske with 'flour' de luces. Item, fyve yerdes of Bokeram to make a 'patron for a jaket whiche o^r deerest lady and moder maketh 'for vs, a bonet, two hattes, thre quarters of blak sattyn for 'another bag, and a grose of sylke poyntes."
- Circa*
1525 } Henry VIII. of England, to Marguerite of Austria. Letter (holograph in French) of courtesy, in which the writer, begging for good news of Madame, marvels at the length of the time since he last heard from her, and in conclusion, entreats her to trust the bearer in everything he may say to her, even as she would trust the writer.

- 1525 Francis I. of France, to Charles V. Several interesting letters written while Francis was in imprisonment after the battle of Pavia, and just after his release. In one of them he announces that he has just received the papal dispensation for his marriage with Eleanor of Austria, sister of Charles V., whom he married in 1530.
- 1532 Maria of Austria, Queen of Hungary and Governess of the Netherlands, to the Duke of Milan, in which she says that the Deputies of the Kings of France and England are at Calais, but she has not heard what conclusion has been arrived at. There is a rumour of a marriage between the Duke d'Angoulême and the bastard of the King of England, but as these things seldom turn out as anticipated, it will be as well to wait and see what comes of it.
- 1533 From Erasmus to Virgilius Zuichem. Letter containing playful reference to the matrimonial troubles of Henry VIII. of England. Signed 'Erasmus Rot. meâ manu.'
- 1548 From Diane de Poitiers, the celebrated mistress of Henry II., to the Duke d'Aumale on the subject of the marriage of the Duke de Vendôme.
- 1548 Henry II. of France to the Constable de Montmorency, on the subject of his daughter-in-law, Mary Stuart, Queen of Scotland. He says he sent Saint Luc to see her, and to bring news of her, the Dauphin, and the latter's sisters. Saint Luc has reported so highly of her attainments that his own desire to see her is redoubled.
- 1548 Memorandum signed and sealed by Matthew Stuart, Earl of Lennox (Mathieu Stuard, conte de Lesnau) of the promises made by him to Madame Marie de France, widow of the late James, King of Scotland, deceased, for the purpose of obtaining her consent in respect to the future marriage of the Queen of Scotland, daughter of the said King and the said Madame; without which promises, made and sworn to the said Madame, and to the Cardinal of St. Andrew, the said Madame and Cardinal would not have granted their said consent: the promises being—(1) That the said Earl, his friends and subjects, will preserve the Catholic faith and constitutions, and the ceremonies of the church with their lives and powers. (2) That the said Earl, for himself and his friends and subjects, will guard the alliances between France and Scotland, as they were confirmed by the late King of Scotland, without any diminution. (3) That the said Madame Mère shall, till the accomplishment of the marriage, retain her present authority in respect to the

guardianship and government of her daughter, the said Queen : and (4). That to the utmost of his power, the said Earl will imprison and punish all persons taking the part of the King of England, and opposing the will of the said Madame Veufve.

- 1555 Warrant of the Syndics and Council of Geneva, for the payment of 125 florins, a quarter's salary, a "Spectable Seigr Mons^r Johan Calvin." With John Calvin's autograph receipt, at the foot of the warrant, dated.
- 1561 John Knox to John Calvin. Latin Letter, in which he informs Calvin that "the arrival of the Queen has interrupted the tranquillity of affairs. For three days after her arrival, that idol the mass was again set up. It was opposed by men of gravity and authority, although few in number, who considered that they could not with a good conscience suffer that land, which God by the power of His Word had purified from outward idolatry to be again in their very sight defiled by the same pollutions. But as the majority even of those, who still agree with us in doctrine, advised a different course, ungodliness had the victory at the time and to this day acquires more strength. The latter have this to say in defence of their indulgence that the Queen namely affirms that all the Ministers of the Word (and yourself also) are of opinion that it is not lawful for us to prohibit her from openly professing her own religion : and though I frequently denounce that rumour as utterly false, yet it has become so rooted in the hearts of many that I cannot root it out unless I learn from you whether this question has been proposed to your church and what answer the brethren gave to it. I am a continual trouble to you and have no other to whom I can confide my anxieties. I frankly confess, my Father, that I never before felt how weighty and difficult a matter it is to contend against hypocrisy under the disguise of piety. I never so feared open enemies when in the midst of troubles I could hope for victory. But now this treacherous defection from Christ (which by them is styled merely an indulgence) so wounds me that my strength daily diminishes. Many things are said here of one Cranston a countryman of ours who, the Papists say, compelled you by the power of his arguments to recant many things you had previously affirmed in your writings, but I pass by these as ridiculous. The Earl of Arran would have written to you but he is absent. James the Queen's eldest brother, who alone among those that frequent the Court opposes himself to ungodliness, salutes you. Yet he among others labours under this delusion that he is afraid to overthrow that idol by violence. The whole church salutes you, and entreats the help of your prayers. The

"Lord Jesus preserve you to His church in safety. Your most devoted John Knox." Dated from Edinburgh.

- 1563 From Ambrose Dudley, Earl of Warwick, to Count de Reingroffe, requiring the return of Monsieur de Bassompierre, a prisoner released on parole, or the presence of Monsieur's elder brother as hostage. In a postscript, the writer complains bitterly of the cruel action of Reingroffe's soldiers, in shooting 5 or 6 of their prisoners of war. Hinting at reprisals, and expressing scorn for the brave words of Frenchmen, he hopes soon to answer in a fit manner.
- 1568 From Mary, Queen of Scots, to the King of Spain. Forbearing to weary her correspondent with a recital of all the misfortunes she has to undergo, she avers that after suffering all the injuries and slanders put upon her by the enemies of God, His Church and His Commissioners on earth, she has come to her present resting place to clear herself of vile falsehoods put upon her in her absence while she was in prison. The particulars of her case will be given him by his ambassador, to whom she begs he will give orders to petition for her release, not merely on her account, but on account of the band of faithful Catholics who are in danger of being put to death.
- 1573 From Queen Elizabeth to Dr. Dale. A large 4to volume of letters of instructions on the subject of the proposed marriage with the Duke d'Alençon. She cannot be induced to allow the Duke to come over to see her, either publicly or privately, though she thinks the honourable dealings of the Duke and the Queen-mother an infallible argument of their great goodwill.
- 1587 Mary Queen of Scots, to the King of France. This letter, which may certainly be considered the gem of the collection, was written only six hours before her execution. In it she says she had been told that day after dinner that she was to be executed at 8 o'clock the next morning. She has no time to write at length, but begs he will believe what is told him by her doctor and her servants, whom she implores him to protect. As to her son, she recommends him to his care as much as he deserves it, for she cannot answer for him. She encloses him two rare stones good for the health.
- 1592 to 1637. To Galileo Galilei, mathematician and astronomer. A collection of 44 letters addressed to him by various correspondents, together with a copy of his last will.
- 1609 Louis XIII. of France to his sister, in which he says that she may expect to see him in eleven days at St. Germain, although there is a rumour that in the month of August a beast is to be born with 12 heads and 24 feet.

- circa } From Sir Walter Raleigh to his nephew, Sir John Gilbert, Knt.
1615 } A long letter so injured by exposure and ill usage as to be illegible in places. "Now," says the writer, "to the rest, when you say you followed the worst of my fortunes in dispiight of envy I pray forgett not your sealf nor do not so much mistake my fortunes but that when they were at the worst they were better than the best of your owne and were abill enough to steed my friends and despise the rest, and for envy it were a strange complimente to think that a nephew should be envied for goinge to the warrs with his unkill."
- 1625 to 1660. Letters, mostly from Henrietta Maria, Queen of Charles I., to various correspondents, richly bound in a large folio volume. In one letter to the Bishop of Mende, written in 1626, she appeals passionately to the Bishop to commiserate her afflictions, she is treated like a prisoner, with no person to speak to, and no time in which to write of her misfortunes, or even to bewail herself. In another letter, she entreats her mother to come to her. These letters were written soon after her marriage, at the time when her Roman Catholic attendants had been sent back to France. In another letter she sends her portrait, in accordance with her mother's wishes, without which indeed she would never have sent it, for it is so ugly she is quite ashamed of it. One of the letters in the volume is from Charles I. to his mother-in-law, Marie de Medicis, announcing the birth of Charles II.
- 1630 From Charles I. of England to his sister, Elizabeth Queen of Bohemia. Holograph letter. "My onelie dear Sister, I cannot lett honnest Charles Morgan goe without theise feu lynes; though verrie shortlie, I shall have another occasion; therfor at this tyme, I will onlie giue you an account of Pringle's returne, who at his first audience forgat halfe his co'mission, or else had a mynd to try whether I coulde reede your hande or nott, for he put me to the paines of calling for the watche you have sent me (for which I give you manie thankes), & lyk-wais to putt him in remembrance of manie things else he had to say to me. If I should thanke you as ofte as I have occasion, all my letters would bee too tedious; therefore, I hope instead of longsome complements you will take in good part, I say no more but this, that every day I have more and more reason, to show my selfe to bee, your louing brother to serue you, Charles R." Dated from St. James's.
- 1634 From Thomas, Lord Wentworth (afterwards Earl of Strafford), Lord Lieutenant of Ireland, to Lady Jephson. Letter (dated from Dublin), in which the writer supports his brother's suit for the hand of Lady Jephson's daughter, Mistress Ruisshe, a young

gentlewoman whose "portion is a noble one." Assuring Lady Jephson that his brother is not actuated in this affair by mercenary motives, the writer observes: "And this I will be able to say that if he die the next day after shee hath dun him the honour to marry him, yet shall he leave her three thousand pounds better than he founde her, w^{ch} is no con-temptible joynture, nay a better than most women have who for the most part think themselves not ill dealt with if their husbands leave them a preferment worthe the portion they brought."

- 1634 From Elizabeth, Queen of Bohemia (daughter of James I. of England), to Lady Killigrew. A note of affectionate assurances, ending with the expression of a hope that the writer may one day "come and hunt in your park." Also a letter from the same Queen to the same Lady Killigrew, dated from Heidelberg, 20 February....., in which the writer says she has already recommended "one Mr. Evans unto my Lord of Canterbury." Also a letter from the same writer, to Lord....., dated from the Hague, $\frac{1}{2}$ $\frac{5}{8}$ October—containing, together with friendly assurances, the following words: "Marsfield is gone with his troops to my Uncle, and if Sir Dudlie Carleton had not given him moneys in the King's name, which he is ingaged for, the troopes had all broken. You shall understand it more fully by this bearer. I onelie intreat you that you will be a means to the King, my deare Brother, that he may be discharged of that debt."

- 1640 From Archbishop Laud to Lord Conway. "Mye verye good Lord, I am hartelye sorye I must wright thus to you brokenlye and in haste. Hampton Court is infected with y^e plague. Three howses at y^e verye gate. The co'mittye caled to Oatlands whear I have no acco'modation, all mye stuff, as well as other mens, beinge at Hampton Court. Three Howses in y^e Mewes infected, and one of y^e King's coachmen dead. Thence it came [as tis thought] to Hampton Court, and the tymes looke verye blacke in many respects. For y^e Scots cominge in I am of y^r opinion wth this exception still: If o^r owne distractions, wants & compliances wth them, call them not in upon us. And y^e generalitie of all sorts are soe ill sett heare, as that it must be a miracle if some mischiff come not. We have seene a petition of manye Yorksheere gentlemen to the Kinge, concerninge the disorders of y^e soldiers thear, in w^{ch} they feare much and it seemes (as you wright) they have not been well commaunded. But, howsoever, I like it worss both for matter and manner, then any thing w^{ch} hath yet hapned, save wants for monye. And if once want and disorder meete, farewell all. What counsells this day will produce I cannot tell, but I pre-

“sume you will have information from y^e Secretaryes in y^t behalfe.
 “In Essex the soldiers are verye unrulye, & nowe beginn to pull
 “up the Railes in churches, & in a manner to say they will
 “reforme since the Lawes euerye whear broken. Tis stark
 “naught thear & certainlye bye Infusio. I hope thear is noe
 “feare of mye L. Lieutenant’s loss nowe, though I am cleare of
 “y^r opinion what his loss would at this time be to y^e King.
 “And for y^r self, I wrote you nothinge but trueth of y^e King’s
 “expressions. And for their Honor and Integritye that would
 “not have been employed in yo^r chardge. I hope if I live to
 “see you, you will trust me with y^e knowledge of them, that I
 “may not be ignorant whear this Honor and Integritye growes.
 “I hope you will pardon this distracted hast. While you may
 “be free I shall rest. Yo^r L^{es} Lovinge poore frend to serve you
 “W. Cant.” Dated from Oatlands.

1641 From Sir Anthony Van Dyck to Count de Chavigny, written less than a month before his death, announcing that he has learnt from his correspondent’s letter, as well as from the lips of Monsieur Montagu, the honour done him by Monseigneur the Cardinal, the writer laments the indisposition which renders him incapable of profiting by and unworthy of such favours. He can desire no higher honour than to serve His Eminence, and should he recover his health, as he hopes to do, he will make a voyage expressly to receive his commands.

1642 From Charles I. to Sir Arthur Aston. “Arthur Aston, I have
 “seen your letter to the Generall, & I confess that I much pittie
 “your case, because I believe you never before com’anded so
 “untoward soldiers, w^{ch} must needs be a great vexation to anie
 “brave man, yet I desire you to believe that the Rebells are
 “none of the best, besydes the badness of their cause, and give
 “me leave to tell you that you have no reason to despair, though
 “you have too much to dout, but for your Reputation I must
 “tell you it is in no danger at all, for the baceness of Roges (for
 “they ar’ all so who flinches in this quarrell) can never injure a
 “galant man. As for your two great defects, obedience and
 “Mony, I have written a letter to your com’anders, w^{ch} I hope
 “will help the one, and I promise by to-morrow to satisfie the
 “other. Therfor I desyre you to be in good hart, for I dout not
 “but (by the grace of God) to see you enjoy a good reward for
 “the service thou now doest. Thy assured friend, Charles R.”
 Dated from Oxford.

1643 Sir Ralph Hopton to the King, dated from Winchester, touching Sir William Waller’s operations before Basingstoke, where “his
 “battery hath little effect, and he hath lost many men in the
 “assault.” Insisting on the importance of holding a place, the

capture of which would greatly enhance his adversary's reputation, the writer says: "On Sunday last when we advanced hither, finding that he retreated from us, I thought he might turn the course he did, and therefore writ to Sir John Culpepper my humble advice, w^{ch} was that y^r Ma^{tie} would be pleased to send what horse and foot might be spared to Reding, that Sir Jacob Ashly, and we here might at once draw upon him on both sides."

- 1666 Dryden to Sir Robert Long. Relating to money affairs between Lady Elizabeth and her brother, Lord Berkshire, in which Sir Robert Long has been acting on behalf of Dryden and his wife.
- 1673 Richard Baxter, the celebrated Non-conformist Divine, to a friend. "I had got £1000. of my own (all the money I had in y^e world), & settled almost all of it by a sealed Deed of Settlement on a free schoole at Eaton, & bookes to be given, &c. And my friend put it & 100 of my wives in a goldsmith's hand, & it is all lost by the shutting of y^e Exchequer (£1100.) But yet I want not, nor am like to do for so short a part of my journey—Pray for us. The Lord preserve you. Persuade y^r able ministers to goe about & preach hard where there is most need and not to confine themselves to those that best accept them."
- 1685 The Duke of Monmouth, natural son of Charles II. to the Earl of Rochester. "Having had som profes of your kindnes when I was last at Whithall makes me hope now that you will not refuse interseding for me wth the King, being I now, though too late, see how I have bine misled. Was I not cleerly convinsd of that I would rather dy a thousand deaths then say what I doe. I writ yesterday to the King, and the chife bussiness of my letter was to desire to speak to him, for I have that to say to him that I am sur will sett him at quiet for ever. I am sur the whole study of my life shall hereafter be how to serve him, and I am sur that w^{ch} I can doe is mor worth then taking my life away, and I am confident if I may be so happy to speak to him, he will himselfe be convinsd of it, being I can give him such infalibell profess of my truth to him, that though I would alter it would not be in my power to doe it. This w^{ch} I have now sed I hope will be enofe to encorage your lordship to shew me your favour, w^{ch} I doe earnestly desire of you, and hope that you have so much generosity as not to refuse it. I hope, my lord, and I make noe doubt of it, that you will not have cause to repent having saved my life, w^{ch} I am sure you can doe a great deal in it if you please, being it obliges me for ever to be intierly yours, w^{ch} I shall ever be as long as I have life."

- 1690 From James II. (King of England) to Writing in French, the ex-king acknowledges his correspondent's letter of the 26th ult., refers to a long conference he and "la reyne" have had with the Marquis de Tressan, acknowledges the good service of his correspondent and Lord Tyrconnell, and declares himself fully sensible of the dangers of their position. Of course, on his arrival at St. Germain, he lost no moment in soliciting the King of France for the succour of his correspondent, and the good of his own affairs; but being yesterday at Versailles, he found that all his petitions, propositions and letters to the King had availed so little that he was denied the troops he asked for, and ships he wanted to send to St. George's Channel, to keep the Prince of Orange from returning to England with his troops.
- 1822 Sir Hudson Lowe, Governor of St. Helena during Napoleon's imprisonment, to Count Balmain, on the subject of the attacks made on him by Mr. Barry O'Meara, who had been Napoleon's doctor. "I am much obliged for the favourable sentiments you 'have the goodness to express in respect to the calumnies with 'which I have been assailed, but I have met with nothing but 'what I had anticipated. The only letter I recollect to have 'written myself to Mr. O'Meara, and which is quoted in his 'book as a *verbal* communication, contained the following 'expressions, applying equally to Bonaparte and himself:— '“Never having regarded Bonaparte's opinion as a criterion by 'which to regulate my own judgment, I am not disposed to 'think less favourably of my instructions, or of my mode of 'executing them. He is, I fear, insensible to any true delicacy 'of proceeding. To treat with him one must be a blind admirer 'of his faculties, or a *yielding instrument to work with—a mere 'slave in thought to him*, otherwise he who has business which 'opposes his views must make up his mind to *every species of 'obloquy*.' This letter was written in the first six months of my 'arrival, and Mr. O'Meara's work proves the perfect justness of 'my anticipation. Whatever notice I may take of the book I 'shall not fail to inform you of it. It is a libel throughout, from 'the preface to the very index, & as such alone it should be 'treated."
- 1848 From Lord Macaulay to Peter Cunningham. "I am truly obliged 'to you for your suggestions. You are quite right about the 'place of Russell's execution, which, indeed, I had myself mentioned (vol. i., page 425). Tower Hill was a slip of the pen. "I am afraid that your correction comes too late for the second 'edition.
"As to Nelly, I am not so clear. Can you direct me to any 'authority for your assertion that Dorset was only her Charles

“the Second? The suppressed passage in Burnet does not bear you out. Burnet only says: ‘She called the king her Charles’ ‘the Third, since she had been formerly kept by two of ‘that name.’ Pepys tells a story which seems to prove that Dorset was her first keeper. Beck Marshall called Nell Buckhurst’s mistress. Nell answered, ‘Well I was but one ‘man’s mistress; and you have been mistress to three or ‘four’ (Diary, Oct. 26, 1667). This would seem to indicate that Hart did not succeed with Nell till she had left her first lover and returned to the stage.

“As to the flogging of players, look at Scobell’s collection of the Ordinances of the Long Parliament (1658). You will see that by Ordinance, No. 109 of 1647, it was enacted that every actor who should perform in any play or interlude should, for the first offence, be publicly whipped in a market town on a market day, and should, for the second offence, be treated as an incorrigible rogue and vagabond.

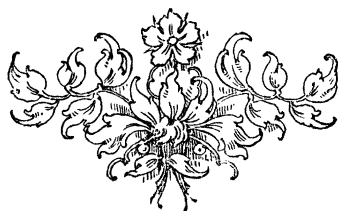
“I differ from you as to the comparative splendour of the theatrical decorations employed in the seventeenth century and in the nineteenth. Do you imagine that there was any scenery in the time of Charles the Second equal to that painted by Stanfield? Who was to paint it? There was not an artist in England able to produce such gorgeous landscapes. No doubt to that generation the Conquest of Grenada, and Albion & Albanus, seemed to be magnificently got up. I believe that those plays would have looked poor indeed when compared with the pomp of many modern melodramas and pantomimes. It may be true that the old actors sometimes got fine cast-off clothes, which had been worn at Court, and acted Julius Cæsar and Aurungzebe in the Duke of Buckingham’s wig and the Duke of Ormond’s laced coat; but I own that I can hardly conceive anything meaner than a Roman Dictator or an Indian Sultan tricked out in the finery of an English peer.

“Pray do not let the pertinacity with which I maintain some of my opinions deter you from making any further criticisms which may occur to you.”

Although the foregoing extracts give but a very slight idea of the interest and extent of Mr. Morrison’s collection, they will nevertheless serve to show the amateur the class of manuscripts that have been procurable during the past 25 years that Mr. Morrison has been interested in the pursuit.

Amongst European collectors, Mr. Alexander Meyer Cohn, of Berlin, occupies a prominent place. His collection is one of general interest, and comprises some unique examples of Rubens, Rembrandt, Paulo Veronese, Caracci, and also many rare early English autographs.

Anything like a complete list of famous English and foreign autograph collectors would fill a large volume, and should comprise the names of a number of monarchs and princes—Louis Philippe, Prince Albert, Queen Victoria, and numerous noble and distinguished personages of every country of Europe, America and our colonies.



CHAPTER XIV.

AUTOGRAPH SALES.

AUTOGRAPH sales appear to have taken place in this country before they were known elsewhere. Evelyn, in more than one of his letters, refers to these auctions in London during the reign of Charles the Second.

The first autograph sale, which occurred in Paris, was on the 18th April, 1803. It consisted of three folio volumes of original letters of Henri IV, Sully, Villeroy, the Marquis de Verneuil, Louis XIII, Marie de Medici, &c., the dates of which ranged from 1603 to 1617.

The principal sale after this occurred in January, 1820, which disposed of the papers, &c. of Courtois, the author of the "*Report on the 9th Thermidor*," and of "*Robespierre's Papers*." Mons. de Lescure observes: "It is a strange thing that not a single revolutionary autograph was found among these papers; yet Courtois had every opportunity of collecting them. The process of the 9th Thermidor was an inquisition almost exclusively concerning the letters of the regicides. When the law was aroused against them, and they fled into Belgium, the domicile of Courtois was searched, and his papers, which were not scattered or stolen, were seized. After the death of Courtois, those seized by the authorities were claimed by his son, who, however, failed to obtain them. The principal Lot sold at the Courtois' sale consisted of forty letters of Voltaire's, two of which were

addressed to Mons. d'Argental, and thirty-eight to Mdlle. Quinault. These forty letters were sold for 460 francs, or £18. 10s. (What would they realize to-day ?) From this date autograph sales have been permanent institutions in Paris, occurring at first annually, but now almost monthly, the old-established sale-room being the famous *Salle Silvestre, Rue-Neuve-des-Bons-Enfants*.

It is asserted that 260 sales took place in Paris between 1803 and 1864, and these produced the large sum of two millions of francs (£80,000). But even this is little compared with what the same autographs would realize at the present day.

The celebrated collection of Dawson Turner of Yarmouth, consisting of over 40,000 letters, besides manuscripts, &c., deserves special mention. It was sold by auction in 1859. The sale lasted five days, and the amount realized was £6,558; this, though considered a large sum at that time, would probably be exceeded by ten times that amount had the sale occurred now. The catalogue is a large octavo volume, containing numerous facsimiles of some of the richest treasures in the lots. Among them may be noticed: A volume of the correspondence of the Wesley family, numerous letters of John and C. Wesley, their sisters and other relatives, which sold for £6.; two pages of autograph poetry of Ariosto, one of the rarest of autographs, sold for £6 16s. 6d.; a very fine autograph letter of Richard Baxter's, sold for £10 10s. Some of Cromwell's letters were sold at £26, £47, and £31 each.

The celebrated "Cist Collection," which was sold in New York in 1886, was one of the largest sales in modern times. The catalogue was divided into four

parts, and occupied 909 printed pages, comprising no less than 11,890 lots. Mr. Lewis Cist spent a period of over fifty years in forming this collection, and it was remarked that there was not a single poor specimen. The well-known Bovet Collection, sold a few years ago by Mons. Charavay in Paris, was certainly one of the most remarkable sales of modern times. The illustrated catalogue is now to be had for about 120 francs, and is a most valuable reference work.

The collection of Monsieur Charles Monselet, the distinguished author, which was sold in Paris, 1888, included several letters of Clarendon, Oliver Cromwell, Madame du Barry, Francois II, Kepler, Latude, Molière, Southey, &c.

As an example of the increase in prices between 1831 and 1889, the following may be instanced. In 1831, the MSS. of Sir Walter Scott's Novels realized :—

Ivanhoe, £12.	The Abbot, £14.
Bride of Lammermoor, £14.	Nigel, £16.
Kenilworth, £17.	The Monastery, £18.
Waverley, £18.	Guy Mannering, £27.
Old Mortality, £33.	The Antiquary, £42.
Peveril of the Peak, £42.	Rob Roy, £50.

It will be seen that the interest increased rapidly even during the sale, for there was a substantial rise in price from Ivanhoe £12., to Rob Roy £50. *During the year 1889, a single page of the MS. of The Abbot was sold in London and realized £17.*

It must not, however, be imagined that the prices paid at auctions entirely regulate the autograph market. It not unfrequently happens that a specimen may realize a small sum at one sale, and an extraordinarily high figure at another within a few months, or *vice versâ*.

The utmost care is necessary on the owner's part to prevent valuable lots being sacrificed for trifling sums, while if high reserve prices are fixed by inexperienced persons, many of the items are not unfrequently thrown back on the owner's hands with charges for commission.

Those, however, who make a special study of the fluctuations of the autograph market, can nearly always give a fair average value to a large collection; and we have known cases, where experienced dealers have independently valued collections for probate, &c., to the extent of several hundreds of pounds, with only a fractional difference between their estimates.



CHAPTER XV.

This concluding chapter is written as an aid to the student in the study of that invaluable work, "Wright's Court Hand Restored," the principal part of which is included in our Appendix.

THOUGH the art of reading old handwriting is an accomplishment enjoyed by comparatively few, its acquisition is by no means difficult, the intrinsic interest of its study being quite sufficient to stimulate the student; while, by means of the facsimile examples we have given in "Wright's Court-Hand," every difficulty may be rapidly mastered. The student should commence by practising the writing of the Court-Hand for a few hours daily, then he should copy the *abbreviations* frequently until he has learnt them, after which some exercise in the photographic reproductions of the Domesday Book (now contained in nearly every public library), or other suitable ancient records, would soon enable him to read almost any document with facility; for it must be remembered that in old times people wrote very carefully, with every letter, or its proper abbreviation, duly formed, so that it is only necessary to know what the letters are in order to be able to decipher them. Moreover it will be observed that there is great uniformity in the handwriting from Saxon times to the period of the Reformation.

After the era of Elizabeth it soon degenerated into the engrossing, which, after the reign of Charles II. again

lapsed into our present running hand. It should, however, be noticed that, during the Tudor period especially, various styles of penmanship were commonly used by the same persons, viz., the printed or Roman characters, often beautifully executed, sometimes like that which is termed the *Italian* hand, at another time the engrossing, and at others the Gothic. Specimens of all these may be seen written by Sir Phillip Sydney, Queen Elizabeth and others. It is clear that the first must have been a very slow process, though only scrawled, because it was drawing rather than writing, and probably the upright stiffness and rectilinear terminations of letters were adopted from evident acceleration by this serrated fashion of running one letter into another, as in the Gothic. Both the engrossing and Italian hands appear in two distinct signatures of Henry Darnley, husband of Mary Queen of Scots; one is juvenile in a beautiful Italian hand, signed *Henry Derneley*; the other, *Henry R.*, is in a stiff, tall, Gothic.

From similar Italian hands, or rather imitations of Roman letters, in the writing of Mary and Elizabeth when Princesses, Lady Jane Grey and Edward VI., we are inclined to suspect that a Roman hand was first taught to children as easier than the black letter. It is evident, from the printed works published in the sixteenth century, that the black letter, the roman and the italian were all in simultaneous use, the two latter only by way of distinguishing paragraphs. There are, however, among the autographs of the sixteenth and seventeenth centuries, hands partaking of all three kinds—Black letter, Roman and Italian; which, to judge by a letter of Oliver Cromwell's, seems to have subsided into one stiff lawyer-like character, in

which there is a considerable resemblance to the usual attorney writing of the present day. Our pedigree then of epistolary writing, deduced from studying the specimens of this era, is, first the scrawl imitative of engrossing, and the black letter; second, the roman and italian, intermixed with some gothic forms; and thirdly, the subsidence of the whole into a sort of lawyer's hand made out of the three, which ameliorated into greater rotundity and ease forms the mercantile hand of the present day.

Signatures of laymen of rank are very rare before the time of Richard II. They differ very slightly in appearance from ordinary words in sentences, their size being small—smallness of writing was also a characteristic long preserved by the bishops (perhaps from their being the best practised clerks), who, in signing State documents, ranged their names in a column on the left hand side, whilst the laymen's signatures of all sizes, were scattered about the remainder of the surface in disorder. (*See Nichols' admirable "Specimens illustrative of the Hand-writing of the Royal, Noble and Learned Personages of English history."*)

Various peculiarities, as being incidental to certain periods, will be recognized by the student as he advances in the study of documents, and by them he will be able to *fix the century*, if not a nearer date to which any MS. belongs. By alluding very briefly to some of the principal of these characteristics, others will naturally suggest themselves as progress in reading ancient writings is made.

The following prominent points should, however, always be borne in mind:—

There appears to be considerable doubt concerning the dates to be given to the oldest MSS., some experts

assigning extraordinarily early dates to the celebrated Virgil and Terence MSS. of the Vatican, even referring the former of them to the same century as that in which Virgil himself lived. But the fact is that it is impossible to assign any particular century to this, or to the Gospel in St. Mark's Library in Venice, or to most of the others of the earliest ages.

The following facts* will express in a few words the chief points to be relied on by which the date of a MS. may be judged:—

No writing on parchment is known before the sixth century.

A document on papyrus after the thirteenth century would be spurious, and even during the twelfth would be suspicious.

A MS. on cotton paper before the ninth century should be suspected.

Paper and parchment began to be stamped in Spain and Holland in 1555, in Brussels in 1668, and in France in 1673.

Very ancient parchment and vellum deeds of the fifth or sixth centuries, and even earlier, are often found wonderfully clean and white and as well preserved as the most recent.

The dusky or discoloured appearance of parchment is no evidence whatever as to age.

The vellum of MSS. and diplomas, till the end of the eleventh century, is white and very fine; in fact the greater the fineness and whiteness the greater the antiquity.

From A.D. 1000 to A.D. 1400, the parchment becomes

* From Chassant's excellent manual "*Paléographie des Chartes.*"

thicker and of a dirty-white appearance, and after 1400 the sheets become *excessively* thick.

There are very few MSS. after the sixth century totally written in capital letters.

After the Conquest, Saxon writing was abandoned and Norman-French employed in all deeds and charters.

After the twelfth century, and especially as we approach the sixteenth, writings became more and more difficult to read.

The new Gothic characters appeared in MSS. and charters from the beginning of the thirteenth century.

From the thirteenth century writing became more and more varied, and in fifty years it changed more than it had done in two hundred years previously.

As abbreviations become more and more frequent they mark a lesser antiquity in proportion to their increase, and an excessive multitude of these characterizes MSS. of thirteenth, fourteenth and fifteenth centuries.

In the tenth century—acute accents were placed over double *ii*'s (thus *īī*) in order to distinguish them from the letter *u*—*e. g.* cancellarii. MSS. and documents in which the *i*'s are regularly dotted before the fourteenth century, are very suspicious. *Accents*, however, were in use in writings during the reign of Augustus and in the golden age of Latinity. The diphthong *œ* is not found in MS. of the thirteenth, fourteenth and fifteenth centuries (only the simple *e*), this diphthong *œ* is, however, found on seals. In the most ancient MSS. the letter *e* is frequently used instead of the diphthong *œ*.

The more we remount towards the seventh century the more *barbarism* we find in the ornaments of the MSS., but their embellished (illuminated) letters and miniatures

become *true to nature and artistic beauty* from the beginning of the fifteenth century.

The letters *t* and *c* of charters and MSS. become similar since the thirteenth century. This is one of the means employed by David Gasley to judge the age of writings.

There are few Mediæval MSS. which are *dated*, but the following hints will furnish some clue to their age.

In the eleventh century *ruled lines* are drawn with *lead* or *scratched with a point*, on which the words are written.

The first line of diplomas and charters is written either with the small letters or capitals, an inch or more in height, squeezed close together, or with small letters and capital letters mingled confusedly together.

The conjunction *et* is generally indicated thus (÷ or &).

The only *stop* was the *period*, expressed either as the semi-colon (;) or a sort of figure 5, or of 7, or a *comma* with *two dots*, thus (··).

In the thirteenth century, the punctuation of writing was generally neglected, but the writing itself was perfect, beautiful and regular. The new Gothic character now appears, and also Arabic figures are first used.

Our Arabic arithmetical figures are believed to have been introduced in 1454; though they are said to have been known in France in the thirteenth century but were not commonly used either in England or France, until near the end of the fifteenth and were not employed in legal documents before the sixteenth century. Scientific MSS., however, treating on mathematics, astronomy and geometry of earlier date, contain them. They were also used in chronicles, calendars, and even to number the

pages of manuscripts, but the Roman numerals held their ground for a long period, being employed in deeds and charters to give the dates until far into the seventeenth century. The initial illuminated letters contain *human* and *animal figures*, and *green* colour predominates.

Fourteenth century. Rag-paper began to be commonly used in this century, and the writing is very neat and precise.

Fifteenth century. Writing becomes thicker and heavier. The large illuminated initial letters and miniatures become more artistic and highly finished. During this century the *dot*, placed at the *bottom* of the line serves as a *comma*, in the *centre* for a *colon*, and at the *top* for a *period*. Roman and Arabic figures commence to be mingled in writings, and lines of *red ink* take the place of lead or silver lines. The dates are marked in *abbreviations*.

Sixteenth century. It is most difficult to distinguish writings of this period from the preceding age, *round dots* on the letter *i*, now uniformly displaced the accents of the former century. This is almost the sole indication.

For a more elaborate study of ancient MSS. we must refer the student to such useful treatises as Chassant's *Paléographie Des Chartes, Dictionnaire des Abréviations*, published by Aubry, Paris; to the beautiful photographic facsimiles of the *Paleographical Society* of the British Museum; and to the *Paléographie de Facsimiles d'Écritures de tous les peuples, et de tous les temps*, etc., by MM. Silvestre and Champollion, Paris, 1842-44, folio, 4 vols.

For illuminated MSS. no better guide can be desired than the *Monuments des Arts du Dessin chez les Peuples*

tant Ancients que modernes, by Denon and Duval, Paris, folio, 4 vols., 1829; and the *Catalogue of the Arundel MSS. in the British Museum, with coloured engravings*, by H. Shaw, London, 1834, folio.

For the ordinary student who wishes to be able to read old writings with facility, and to be able to judge approximately as to the date of the manuscript, the *Handbook to the Autographs, Manuscripts and Charters of the British Museum*, which was published in 1862, and has since been edited by Sir F. Madden, may well be recommended; and, as many of the autographs described are exposed to public view in glass cases, and are good specimens of the vast store possessed by the Museum, they can thus be studied with the greatest possible advantage.

We trust that the varied information contained in this work, though necessarily condensed into the smallest space, may yet suffice for all the needs of the amateur to direct him in the intelligent selection and study of writings. But in truth there is no pursuit which depends so little on *theory* as this. A long, patient and persevering exercise of calm and unbiassed judgment, combined with keen perception and discrimination, being the chief requisites; and when added to these, there is also a shrewd appreciation of character, and a love of history and biography, the possessor of these qualities almost naturally develops into the acute and critical expert whose judgment is rarely at fault, and whose varied and far-reaching information will charm all around him whenever he descants on his favourite topics. It is evident that with writings, in which the letters are all formed, more or

less, on one model, the points of resemblance far exceed those of divergence ; the differences indeed sometimes becoming minute and difficult to distinguish ; and much discrimination and practised care, long continued and numerous comparisons being necessary before the eye and the judgment become sufficiently exercised to decide with confidence on the more difficult problems connected with handwriting.

For a long time ridicule has been cast on the figure which autographic experts have displayed in the law courts—notably so in the recently published autobiography of a learned Serjeant—but little importance need be bestowed on this. The same merriment has been lavished on the engineer, the doctor, and others with at least as much justice. But it must be remembered that there is no arena where passions and prejudices struggle against each other with greater violence—the energy being supplied too with powerful stimulants—than in our law courts. Instead, therefore, of being surprised at occasional displays of extravagance and even absurdity, these should be the very qualities naturally to be expected there. On the other hand many Judges (amongst whom may be instanced the late Sir Alexander Cockburn) have testified to the great importance and confidence which should be given to the evidence of a skilful and respectable expert on questions of handwriting ; and, moreover, if some few cases of folly or ridicule can be cited, how many cases on the contrary may be brought forward to do honour to the skill displayed in the rectification of error !

But the time has for ever passed away when ignorance or ridicule could affect the intelligent appreciation of autographs. The pursuit and study of these progresses

daily and with accelerated speed ; the retrospect of even a few years showing an advance truly astounding ; and when we contrast the general apathy a century ago, which all the vehement persuasion of Gibbon and others was unable to disturb, with the almost feverish eagerness that urges the historian of to-day to pry into every autograph letter of public or private collections, the difference is striking indeed !

During the past few years researches among private letters have produced, through the efforts of able men, a perfect and life-like resurrection of almost the whole of the heroism, learning and gallantry of the eventful seventeenth century ; and the mind becomes dazzled at the prospect of the possibilities, which the next fifty years may produce, from diligent research amid the vast materials for history, which our public and private autograph stores are daily unfolding.



The Signatures of Napoleon Bonaparte, at Various Periods.

Bonaparte

1795.

Napoleon

1804.

Bonaparte

1795.

Napoleon

1804.

Micheletti

1795.

Napoleon

1806.

29 Mars

1796.

Bonaparte

1798.

Napoleon

1806.

Napoleon

1806.

Bonaparte

1796.

Napoleon

1806.

Bonaparte

1798.

Napoleon

1807.

Bonaparte

1798.

Napoleon

1803.

Napoleon

1808.

GUIDE TO THE VERIFICATION OF MANUSCRIPTS,
 AUTOGRAPH LETTERS AND SIGNATURES.

As a guide for the use of autograph collectors and others, we have given a list of the principal published works containing fac-similes of holograph letters, signatures, &c. (see page 160). On page 167 will be found a Reference Index for the comparison of Autographs with these engraved fac-similes. The letters after the name, titles, &c., denote the nature of the document, according to the abbreviations given in page 166. The number in parentheses gives the title of the book, which will be found under the corresponding number amongst the List of Works referred to, and the letters v. and p. with their numbers, show the volume and page where the fac-similes are to be found.

For some of these valuable references, we are indebted to the late Mr. Dawson Turner's useful work, long out of print, entitled "*Guide to the historian, the biographer, the antiquary, the man of literary curiosity, and the collector of autographs, towards the verification of manuscripts by reference to engraved fac-similes of handwriting.*" This book was published more than forty years ago, so that it was necessary to include a number of Works published since that date, in order to bring the Reference Index down to the present time.

WORKS CONTAINING FACSIMILES OF AUTOGRAPH LETTERS,
HISTORICAL DOCUMENTS, &c., REFERRED TO IN THE INDEX
GUIDE FOR THE VERIFICATION OF MANUSCRIPTS. See
page 167.

- 1 Montrose, Life and Times of, by Mark Napier. 1 vol. 8vo,
Edinburgh, 1840.
- 2 Earl of Dudley, Letters, to the Bishop of Llandaff. 1 vol. 8vo,
London, 1841.
- 3 Linnæus, Selection from the Correspondence of. 2 vols. 8vo,
London, 1821.
- 4 Earl of Chatham, Correspondence of. 4 vols. 8vo, London, 1838.
- 5 Isographie des Hommes Célèbres. 2 vols. 4to, Paris, 1828-30
- 6 Nichols (J. G.) Royal, &c., English Autographs. 1 vol. folio,
London, 1829.
- 7 Dibdin (T. F., D.D.) Reminiscences. 2 vols. 8vo, London, 1836.
- 8 Smith (John) Catalogue Raisonné of the Works of the Dutch
Painters, &c. 9 vols. 8vo, London, 1829-42.
- 9 Rubens (P. P.) Catalogue of the Works of Art left by him.
1 vol. 8vo, Yarmouth, 1839.
- 10 Quatremere de Quincy, Histoire de Raphael. 1 vol. 8vo, Paris,
1824.
- 11 Lawrence Gallery, by Woodburn. 9 vols., 8vo, London, 1835-6.
- 12 Smith (C. J.) Historical and Literary Curiosities. 1 vol. 4to,
London, 1840.
- 13 Bentleii (Ricardi) et Doctorum Virorum Epistolæ. 1 vol. 4to,
London, 1807.
- 14 Lodge (Edmund) Illustrations of British History. 3 vols. 4to,
London, 1791.
- 15 Claude Lorraine, Liber Veritatis. 3 vols. folio, London, 1777-
1819.

- 16 Renouard (A. A.) *Annales de l'Imprimerie des Aldes.* 3 vols. 8vo, Paris, 1825.
- 17 Butler (Samuel) *Hudibras.* 3 vols. 4to, London, 1793.
- 18 Ames (Joseph) *Typographical Antiquities.* 4 vols. 4to, London, 1810-19.
- 19 Drake (Nathan) *Shakspeare and his Times.* 2 vols. 4to, London, 1817.
- 20 *Dramatic Table Talk.* 3 vols. 8vo, London, 1825.
- 21 *Pamphleteer.* 29 vols. 8vo, London, 1813-28.
- 22 Chambers (Sir Robert) *Catalogue of Sanskrit Manuscripts.* 1 vol. folio, London, 1838.
- 23 Ellis (Sir Henry) *Letters of Eminent Literary Men.* 1 vol. 4to, London, 1843.
- 24 Leven and Melville Papers. 1 vol. 4to, Edinburgh, 1843.
- 25 Duppa (Richard) *Tour on the Continent.* 1 vol. 8vo, London, 1825.
- 26 *L'Art de Juger du Caractère des Hommes sur leur Ecriture.* 1 vol. 12mo, Paris, 1816.
- 27 *National Portrait Gallery.* 5 vols. 8vo, London, 1810, &c.
- 28 *Paston Letters.* 5 vols. 4to, London, 1787, &c.
- 29 *Medical Portrait Gallery.* 4 vols. 8vo, London, 1838, &c.
- 30 *Reformers' Portrait Gallery.* 1 vol. 8vo, London, 1840.
- 31 Sadler (Sir Ralph) *State Papers, &c.* 3 vols. 4to, Edinburgh, 1809.
- 32 Thane (J.) *British Autography.* 3 vols. 4to, London, 17 .
- 33 Jortin (Rev. John, D.D.) *Life of Erasmus.* 3 vols. 8vo, London, 1810.
- 34 Dorow, *Handschriften von Berühmter Männer.* 4 Nos. 4to, Berlin, 1836-8.
- 35 Glyn (Richard) *Autograph Portfolio.* 1 vol. 4to, London, 1837.
- 36 Netherclift (J.) *Autograph Letters from Illustrious English Females.* 1 vol. folio, London, 1838.
- 37 Johnson (Dr.) *Graphic Illustrations of his Life and Times.* 1 vol. 4to, London, 1837.
- 38 *Gentleman's Magazine.* 123 vols. 8vo, London, 1731-45.
- 39 Fellowes (W. D.) *Historical Sketches of Charles the First, Cromwell, &c.* 1 vol. 4to, London, 1828.
- 40 *Bibliographical and Critical Catalogue of Early English Literature, at Bridgewater House.* 1 vol. 4to, London, 1837.

- 41 Montagu (Lady Mary Wortley) Works of. 5 vols. 8vo, London, 1803.
- 42 Seward (Anna) Letters of. 6 vols. 8vo, Edinburgh, 1811.
- 43 Dyer (Charles George) Biographical Sketches. 1 vol. 8vo, London, 1819.
- 44 Dibdin (Rev. T. F., D.D.) Bibliographical Decameron. 3 vols. 8vo, London, 1817.
- 45 ——— Bibliographical Tour. 3 vols. 8vo, London, 1821.
- 46 Condé, *Memoires de la Maison de*. 2 vols. 8vo, Paris, 1820.
- 47 Delort (J.) *Voyages aux Environs de Paris*. 2 vols. 8vo, Paris, 1821.
- 48 Nichols (John) *Literary Anecdotes*. 9 vols. 8vo, London, 1812, &c.
- 49 ——— *Illustrations of Literary History*. 6 vols. 8vo, London, 1817, &c.
- 50 Nicolas (Sir Nicholas Harris) *Life of W. Davison*. 1 vol. 8vo, London, 1823.
- 51 Northcote (James, R.A.) *Life of Sir Joshua Reynolds*. 1 vol. 4to, London, 1813.
- 52 Bray (Wm.) *Memoirs of John Evelyn*. 2 vols. 4to, London, 1819.
- 53 Prior (James) *Life of Oliver Goldsmith*. 2 vols. 8vo, London, 1827.
- 54 Wilberforce (Rev. S. and R. I.) *Life of Wm. Wilberforce, M.P.* 4 vols. 8vo, London, 1838.
- 55 Warner (Rev. Richard) *Literary Recollections*. 2 vols. 8vo, London, 1830.
- 56 Brayley (E. W.) *Graphic Illustrator*. 1 vol. 4to, London, 1834.
- 57 Smith (I. R.) *Bibliotheca Cantiana*. 1 vol. 8vo, London, 1837.
- 58 Turner (Dawson) *Tour in Normandy*. 2 vols. 8vo, London, 1820.
- 59 Sinclair (Sir John) *Correspondence*. 2 vols. 8vo, London, 1831.
- 60 Bunyan (John) *The Pilgrim's Progress*. 1 vol. 8vo, London, 1830.
- 61 Junius, *Letters of*. 3 vol. 8vo, London, 1812.
- 62 Huskisson (Rt. Hon. Wm.) *Speeches of*. 3 vols. 8vo, London, 1831.
- 63 Ellis (Sir Henry) *Letters on English History (second series)*. 4 vols. 8vo, London, 1827.
- 64 ——— (first series). 3 vols. 8vo, London, 1824

- 65 Lockhart (J. G.) Life of Sir Walter Scott. 7 vols. 8vo, Edinburgh, 1837.
- 66 Smith (Sir Jas. Edw.) Memoirs and Correspondence of. 2 vols. 8vo, London, 1832.
- 67 Turner (Sir James) Memoirs of. 1 vol. 4to, Edinburgh, 1829.
- 68 Bromley (Sir George) Original Royal Letters. 1 vol. 8vo, London, 1807.
- 69 Ossian, Poems in the Original Gaelic, &c. 3 vols. 8vo, London, 1807.
- 70 Napier (John) De Arte Logisticâ, &c. 1 vol. 4to, Edinburgh, 1839.
- 71 Cambridge (Richard Owen) Works of. 1 vol. 4to, London, 1803.
- 72 Lairds of Barnbarroch, Royal Letters, &c., to. 1 vol. 4to, Edinburgh, 1834.
- 73 Cochrane Correspondence. 1 vol. 4to, Glasgow, 1836.
- 74 Argyll Family, Royal Letters, &c., to. 1 vol. 4to, Edinburgh, 1839.
- 75 Forbes (Patrick, M.D.) Reign of Queen Elizabeth. 2 vols. folio, London, 1740.
- 76 Coltness Collections. 1 vol. 4to, Edinburgh, 1842.
- 77 Granger (Rev. James) Correspondence of. 1 vol. 8vo, London, 1805.
- 78 Intercepted Letters from Egypt. Part 2. 1 vol. 8vo, London, 1799.
- 79 Melville (Sir James) Memoirs of. 1 vol. 4to, Edinburgh, 1827.
- 80 Burgon (I. W.) Life of Sir Thos. Gresham. 2 vols. 8vo, London, 1839.
- 81 Hutchinson (Col.) Memoirs of. 1 vol. 4to, London, 1806.
- 82 Dugdale (Sir Wm.) Life and Diary of. 1 vol. 4to, London, 1827.
- 83 Hope (Sir Thos.) Diary and Correspondence of. 1 vol. 4to, Edinburgh, 1843.
- 84 Stillingfleet (Benjamin) Literary Life of. 3 vols. 8vo, London, 1811.
- 85 Maitland Club Miscellany. 4 vols. 4to, Edinburgh, 1840-1.
- 86 Baillie (Robt.) Letters and Journals of. 3 vols., 4to, Edinburgh, 1841.
- 87 Zurich Letters, touching the Reformation. 2 vols. 8vo Cambridge, 1842-5.
- 88 Egerton Papers. 1 vol. 4to, London, 1840.

- 89 Nowell (Alexander, D.D.) *Catechismus*. 1 vol. 8vo, Oxford, 1835.
- 90 Ireland (John) *Hogarth Illustrated*. 3 vols. 8vo, London, 1797.
- 91 Gray (Thos.) *Works of*. 2 vols. 4to, London, 1814.
- 92 Whitaker (T. D.) *History of Craven*. 1 vol. 4to, London, 1805.
- 93 Elmes (James) *Life of Sir Christopher Wren*. 1 vol. 4to, London, 1823.
- 94 Paris (I. A., M.D.) *Life of Sir Humphrey Davy*. 1 vol. 4to, London, 1831.
- 95 *Messenger de la Belgique*. 10 vols. 8vo, Ghent, 1833, &c.
- 96 *Library of the Fine Arts*. 4 vols. 8vo, London, 1831, &c.
- 97 *Magazine of the Fine Arts*. 4 vols. 8vo, London, 1833, &c.
- 98 Netherclift (Joseph) *Letters of Illustrious Personages*. 4 Nos. 4to, London, 1840.
- 99 Sainsbury (John) *The Napoleon Museum*. 1 vol. 4to, London, 1840.
- 100 *Vetusta Monumentæ*. 5 vols. folio, London, 1747, &c.
- 101 *Archæologia*. 29 vols. 4to, London, 1770, &c.
- 102 Cox (F. S.) *Life of Melancthon*. 1 vol. 8vo, London, 1815.
- 103 Cassin (Eugene) *Choix de Morceaux Fac-simile*. 1 vol. 8vo, Paris, 1837.
- 104 Tennant (Charles) *Tour in the Netherlands, &c.* 2 vols. 8vo, London, 1824.
- 105 *Bibliothèque Prototypographique*. 1 vol. 4to, Paris, 1830.
- 106 Coxe (Rev. Wm.) *Memoirs of Sir Robt. Walpole*. 3 vols. 4to, London, 1798.
- 107 ——— *Memoirs of Horatio, Lord Walpole*. 1 vol. 4to, London, 1802.
- 108 Churchill (Chas.) *Poetical Works of*. 3 vols. 8vo, London, 1844.
- 109 Hyde (Henry, Earl of Clarendon) and Laurence Hyde, Earl of Rochester, *Correspondence of*. 2 vols. 4to, London, 1828.
- 110 D'Arblay (Madame) *Diary and Letters*. 5 vols. 8vo, London, 1842.
- 111 King (Lord) *Life of John Locke*. 1 vol. 4to, London, 1829.
- 112 Hodgkin (John) *Calligraphia Græca*. 1 vol. 4to, London, 1794.
- 113 Pearson (Rev. Edward, D.D.) *Life, Writings, and Correspondence of*. 1 vol. 8vo, Ipswich, 1845.

- 114 The Mirror. 8vo, London.
- 115 Court and Camp of Bonaparte. 1 vol. 8vo, London, 1831.
- 116 Dibdin (Rev. T. F., D.D.) Northern Tour. 3 vols. 8vo, London, 1838.
- 117 Allen (Thos.) History of the Parish of Lambeth. 1 vol. 4to, London, 1826.
- 118 Pulteney (Richard, M.D.) General View of the Writings of Linnaeus. 1 vol. 4to, London, 1805.
- 119 Hansard (Luke) Biographical Memoir of. 1 vol. 4to, London, 1829.
- 120 Konig and Sims, Annals of Botany. 2 vols. 8vo, London, 1805.
- 121 Hooker (Sir W. J.) Journal of Botany. 4 vols. 8vo, London, 1840-43.
- 122 Walton (Isaac) The Complete Angler. 1 vol. 8vo, London, 1815.
- 123 Excerpta Historica. 1 vol. 8vo, London, 1831.
- 124 Foot (Jesse) Life of Arthur Murphy. 1 vol. 4to, London, 1811.
- 125 Delpech (Madame) Celebrités Contemporaines. 1 vol. folio, Paris, 1842.
- 126 Delpech (F. S.) Iconographie des Contemporains. 2 vols. folio, Paris, 1832.
- 127 Thomason (Sir Edward) Memoirs during half a century. 2 vols. 8vo, London, 1845.
- 128 Pearson (Dr. Hugh) Memoirs of the Rev. Christian Frederick Swatz. 2 vols. 8vo, London, 1834.
- 129 Hobhouse (John) Historical Illustrations of Childe Harold. 1 vol. 8vo, London, 1818.
- 130 O'Meara (Barry) Napoleon in Exile. 2 vols. 8vo, London, 1822.
- 131 Cunningham (Allan) Life of Sir David Wilkie. 3 vols. 8vo, London, 1843.
- 132 Teignmouth (Lord) Life of Sir Wm. Jones. 1 vol. 4to, London, 1804.
- 133 Forster (Rev. Charles) Life of John Jebb, D.D., Bishop of Limerick. 2 vols. 8vo, London, 1836.
- 134 Roberts (Wm.) Life of Mrs. Hannah More. 2 vols. 8vo, London, 1834.
- 135 Galt (John) Autobiography of. 2 vols. 8vo, London, 1833.
- 136 Nugent (Lord) Memorials of John Hampden. 2 vols. 8vo, London, 1832.

- 137 Clarke (Rev. Adam, LL.D.) *Memoirs of the Wesley Family.* 1 vol. 8vo, London, 1823.
- 138 Wood (Mary Anne E.) *Letters of Royal and Illustrious Ladies of Great Britain.* 3 vols. 8vo, London, 1846.
- 139 *Sammlung Historische Beruhmter Autographen.* 1 vol. 4to, Stuttgart, 1846.
- 140 *Autographic Mirror.* 4 vols. folio and 4to, London, 18—.
- 141 *Netherclift's Handbook of Autographs.* 1 vol. 4to, London, 1862.
- 142 *The Autographic Souvenir.* 1 vol. large 4to, London, 18—.
- 143 *The Autographic Album.* Phillips. 1 vol. small 4to London, 1866.

ABBREVIATIONS.

- S.* Signature.
- A.L.S.* Autograph Letter Signed, or Holograph Letter.
- A.D.S.* Autograph Document.
- N.* Note.
- P. of L.* Part of Letter.
- E. of L.* End of Letter.
- L.S.* Letter Signed but not wholly in the handwriting of the party.
- D.S.* Document Signed but not wholly in the handwriting of the party.
- D. n. S.* Document in the handwriting of the party but not signed.
- (R.)* (Subjoined to a Signature)—Regicide.





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- Addington, Henry, Viscount Sidmouth. *A. L. S.* (143), p. 223
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Facsimiles of the handwritings of English celebrities.

A new edition of Wright's "Court-Hand Restored."

Facsimiles of watermarks from the collection formed by the late Mr. R. Lemon, of the State Record Office, with illustrations from the earliest known examples.

Appendices.

Fac Similes

of the

Autographs

of the

Sovereigns of England.

Etc.

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Le- Henry 7th -H.R.

Henry V. Henry VI.

H.R.

Henry

Edward IV.

H.R.

Edward V.

Edwardus quintus

Richard III. Richard III.

Richard Rex

Henry VII.

Henry

Henry VII.



Henry VII.



Henry VIII.

Wylme! I have good cardinals I
 recomende me unto you, and
 labour that you do ^{fully} take in
 my byssnes and maters Despyrmyng
 you (that wen you have well
 establisshyd them) to take fynne
 paymte and cofort to the intente
 you may the longer endure to
 give vs/for allrengs paymte may nott
 be indurged/

written to the hand off y
 your loving master

Henry VIII

Edward VI

At the fixt yere of
 his age, he was brought up in
 learning, ~~tit the~~ by M^r Doctor
 Cox who was after his amner,
 and then Chieke ~~Lacchelex~~^{M^r of}
~~Art~~ ~~of art~~ to w^{ch} wet learned
 men who sought to bring
 him up, in learning of
 tongues, of the scripture,
 of philosophie and all liberal
 sciences.

Edward

Lady Jane Grey.

Forasmuch as you haue desired so simple
a woman to wright in so weithye a booke
goods mayster Istenharnte then fore shall

as a frende desire you and as a christian rephue
you to call vppon god to encline youre harte to
his lawes to quaken you in his waye and not

to take the worde of breuethe vther ye oute of your
mouthe lyne shall to dye that by death you
may purchase eternall life and remembre

howe the ende of Mathusael whoe as we wade
in the scriptures was the longeste liner that
was of a manne died at the lasse for as the

precher sayethe there is a tyme to be borne
and a tyme to dye and the daye of death is
better then the daye of oure birth

youres as the lord knoweth as a
frende Jane Dudley

My the Queene.

Queen Mary

Et esperant de brief supplier le
 surplus verbalement / Je fezay
 fin aux presentes. priant le crea-
 teur qui vous doint / Monseigneur
 mon bon et perpetuel allie faize vostre
 voyage par deca en prosperite et sante
 Me recomendant tres affectueuse-
 ment et humblement a vostre
 hauteſſe. A Londres le xx^e d'april

vostre entieusement
 assuree et plus obligee
 alliee Marye

Elizabeth

like as the richeman that dayly gathereth riches to
 riches, and to one bag of of money payeth a greate sort til
 it came to infinit, so me ^{thankes} your Maiestie not beinge
 sufficed wth the many benefits and gentilnes shewed to
 me afore this time, dothe now increase them in askinge
 and desiring, wher you may bid and commaunde,
 requiring a thinge not worthy the desiringe for it
 selfe but made worthy for your hightnes request
 Only pictur of mine in wiche if the inward good
 mynde towards your grace might as wel be
 declared as the outwarde face and countenance
 shal be seen I wold nor haue taried the commande-
 ment but present it, nor haue bin the last to
 graunt but the first to offer it for the face, I graunt
 I might wel blusche to offer, but the mynde I
 shal neuer be ashamed to present. For thogh
 from the grace of the pictur the colours may fade
 by time, may growe by wether may be spotted by

Your Maiesties most humbly sistor
 and seruant
 Elizabeth

Mary Stuard

moy estand grosse il pleut
 encores a dieu que ie me sauuisse
 de leur ~~main~~ ^(main) & comme si desubs est
 dit leur pardonis non ~~seuleme~~ ^(seulement)
 ains les roceus en mesme faueur
 aupres de moy * * *

de Winton ce xvii de may

Votre tres fidelle
 & affectionnee bonne

Sieur & Consine & ~~de~~ ^(escaped) prisoniere

MMER

James I

My Sonne that I see you not before my parting impute it
 to this great occasion & in tyme is a preevouse, but that
 shall by goddis grace shorth be recompencid by youre annu-
 ming to me, ^{in the} & confirmall residence wth me ever after,
 lett not this new is make you proude or insolent for a'
 things so me & heire was ye before, & na maive are
 ye yett; the augmentation that is heire by h^{is} to fall
 unto you, is but in curtes, & hearme bur chens, be thair for
 mer is but not insolent, keepe a' greatnes but sine fastu,
 be resolute but not unkyll, keepe youre kyndnes, but in
 honorable sorte, choose name to be youre ylage fellow is but
 thaim that are well borne, & about all things give neuer
 goode countenance to any but according as ye shall be
 informed that thay are in estimation with me,
 your loving father.
 James I

Anne of Denmark

My kind dog, I have receaved &
 your letter which is verge well=
 com to me you doe verie well in
 Lugging the somes care, and I &
 thank you for it, and would
 have you doe so still upon con=
 dition that you Continue a
 watchfull dog to him and be
 atwaies true to him, So wishing
 you all happines

ANNA R.

To the vicount &
 villiers &
 & & &

Charles I

Newcasell/ this is to tell you that this
 Rebellion is growen to that height, that I
 must not looke what opinion Men are who
 at this tyme are willing & able to serve
 me, Therfor I doe not only permit but
 comānd you, to make use ^{of} all my loving
 Subjects services, without examining there
 Conscienses (more then there Loyalty to me)
 as you shall fynde most to conduce to the
 upholding of my just Regall Power
 So I rest

Your most assured faithfull
 friend
 Charles R

Shrewsbury 23: Sep

Henrietta Maria

Madame
 ayant ramené le carton
 de Mr Savassan de la part
 je vous envoie par votre
 Messager que j'attends
 cher Monsieur de la part
 pour la suite de nos
 autres lettres.

Respectueusement
 de la part de la Reine
 Henrietta Maria

Oliver Cromwell

For having you woud
 returned from Bayland
 to the Bath & take the
 Colonne to make this
 address unto you. Our
 Commissioners sent to the
 King came this night
 to London & have spoken
 with two of them,

Oliver Cromwell

Richard Cromwell

Richard P

Charles II to Prince Rupert

Paris Aug 2

Dearest Cousin, I cannot refuse to give S^r
Ger: Lucas this recommendations, and truly
I do beleve his condition to be very sad,
therfore I wish you would oblige him,
and make the order ~~for~~ beneficiall to him
as soone as you may: I am,

dearest cousin

Your most affectionat
cousin

Charles R

Catherine of Braganza

Catherina R

James II

I hope you will be so
good a father to him,
as to do some thing
now, for him, or his
wife, who is a very
good, and discreet
younge woman, and des
deserve your kind-
ness, and what you
do for either of them
I shall take as an ob-
ligation

James

Anne Hyde

I was borne the 12 day
of march old stile in
the yeare of our Lord.
1637 at Cranborne
Lodge neer Windsor
in Barkshire & lived
in my owne country
till I was 12 years old
having in that time
seen the ruin both of
church and state and
the murthering of my
Kinge. the first of
may. old stile 1649
I came out of England
being then 12 years old
1 monthe & 18 days

Anne Hyde

Marie d'Este

Les grandes infirmités et
 à doublement extrême, dans les
 quels, notre chère mère
 Priob's s'est trouvée pendant
 plusieurs années avant
 sa mort ne m'ont pas
 empêchée d'en avoir bien
 touchée, quand je l'ai apprise
 et tout à fait fâchée, de ce
 que mes propres infirmités ^{ne} m'
 ont pas permis de l'aller
 voir pendant sa dernière
 maladie; car je n'oublierai
 de jamais l'attachement qu'
 elle a eu pour moi, depuis
 plus de 20. ans,

Marie D.

James Edward Francis Stuart
 "The Old Pretender"

Votre affectionné cousin

Jacques R.

Charles Edward Stuart
 "The Young Pretender"

Leur sincérité doit
 vous assurer de ma
 sensibilité et des
 sentimens pleins
 d'amitié et
 d'affection avec
 Lesquels je suis,

Notre très Affectionné
 Neveu et Cousin
 Charles. J. r

William III

Nous avons
ouvert cette nuit la fenêtre ce
que j'est passé fort paisiblement
mais comme l'on a esté obligé de
l'ouvrir loin s'est peut
estre la raison, Doy m'assure
qu'il vous informera fort exactement
de tout ce qui se passera ainsi je
ne le fais que des choses qui en
valleryent de vous soupirer
avons.

W. R.

Mary II

Luy apres avec une deplaisir
 extremam le Malheur de Ma sœur
 par vostre Lettre, ceste vraye affaire
 que cela Me touche autant que
 sil estoit arrive a Moy mesme, Mais
 plus que cest la Volonté de Dieu
 d'y faut soumettre avec patience,
 nous avons grande Joye et de louer
 en si bonne estat, j'espere que
 retablira sa sante entièrement
 et vous benira ensemble de
 plusieurs autres enfans qui
 vivront pour consoler les parents
 des autres qui sont mort le souhait
 attendant vous une meilleur occasion
 pour vous semoigner come bien
 le fait

Marie

Queen Anne

I am very glad to hear
from those y^t saw you
yesterday & you are so
much recovered I pray God
perfect your health &
confirm it for many many
yeares. I thank you for
putting me in mind of
having a fast heare & in
Scotland, n^{ow} I think is soe
right y^t I intend to mention
it ether to morrow or at
y^e next Cabinet;

MMR

Sophia, Electress of Hanover.

Le Vous mis à l'égard
 Madame que Vous avez
 Bien voulu me per-
 mectre la continuation
 de votre amitié &
 cette nouvelle année je
 vous souhайте avec
 toute, qui peut
 contribuer à votre
 satisfaction et que
 à l'ois aller à l'école
 de vous pour mon
 marque mon affection
 par des services qui
 vous soient agréable

Sophie Electrice

George I

Monsieur mon Frere
 ayant trouvé a propos d'adresser
 au Sieur Stajan mon Envoie' ex-
 traordinaire

George R

George II

Je ne discontinuerai pas de concourir
 de tout mon pouvoir, avec V. M. et
 mes Allies à un but
 si salutaire.

George R.

George III

The Debate of Yesterday has ended very Advantageously for Administration; the Division on the Motion for Adjournment will undoubtedly show Mr. Greenville that He is not of the consequence He figures to Himself.

George B.

George IV

Mr. Lumley will be so good to entrust Mr. R. with the Prince of Wales's Picture that he has done to Lady Charlotte Bruce's care.

George B.
Carton House

26
William IV

I direct this letter to your own
house assuming you as the
ladies are there: it is possible
we may not for some time meet;
for I have applied for the
Proctorian Command and
the assents without an answer
I am inclined to think I
shall shortly receive the appoin-
tment.

Wm. H.

Her Most Gracious Majesty
Queen Victoria.

Château de Windsor.
P 6 York = 1844. —

Je Vous remercie de
tout mon cœur pour
le Currier et le livre
Jathan (François II,
qui nous est d'une
grande valeur pour
notre collection.

Je suis Madame
de votre dévouée
la toute dévouée
sœur et amie
F. Torralba

Fac Similes
of the
Autographs
of
English Celebrities.

J. Addison.

He that can bewail Stella's Death in so
good a Copy of Verses would be ^{able to} anatomise
her after it in a better. I intend for
England within a day or two and should
be very glad if I could be any way
serviceable to you there.

J. Addison

Robert Bloomfield.

Come goody stop your humdrum wheel
Sweep up your orts and get your hat
Old joys revived once more I feel
Tis Fair Day, aye and more than that.

Have you forgot Kate, prithy say
How many seasons here we've tarry'd
Tis forty years this very day
Since you and I old girl were married.

Robert Bloomfield.

Robert Browning.

I shall be happy to do what you
require as soon as I am able: at present,
I neither know what form the thing
I am about with Luke, nor the title will
may suit the form.

Robert Browning.

Mrs. E. B. Browning.

God keeps His holy mysteries
Fast on the outside of our dream,
And in soft harmony, we think
We hear their passions rise & sink, -
That time they float beneath His eyes,
Like swans adown a stream.

Elizabeth Barrett Barrett?
March 1845.

Sir Joseph Banks

Give me leave therefore
my dear sir to return you
many thanks for leaving
me in possession of a seat
in natural history, that I was
before unacquainted with and
to subscribe myself as in
truth I am with great regard
& esteem.

Your Obedt & Faithfull Servt
Jos: Banks

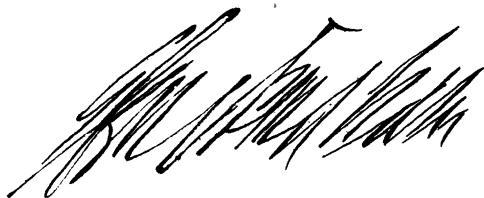
Edmund Burke

I did take it for granted
that you could not have missed
a ticket, or rather that a ticket
could not have missed you -

Edm Burke

George Villiers, 1st Duke of Buckingham

des mauvaises impressions
à mon endroit, & me sens
obligé à quelque de me
justifier et plaindre
tout ensemble des calomnies
qui ont été dites contre
moi,



James Boswell

I am vain of telling that I
have had the pleasure of
being frequently in Mrs
Burreys company company at
Mrs Thrales.

I am

Dear Madam
your obliged and
faithful humble servant
James Boswell

*Facsimile of a Genuine Autograph Letter
from Lord Byron to Captain Hay.*

Pisa. May 17th 1822.

Dear Hay, I have to
unwillingly excuse of the
17th May. — The reason of
my not writing immediately
was not that I wanted
to have something settled
at Florence — and 2^d
that I have missed your
importance but my natural
slightness of a fever, an
event which drove every
thing else from my contempla-
tion for the moment.

Byron

Facsimile of a Forged Letter from
Lord Byron to Captain Hay.

Lisa - Aug. 7th 1827.

Dear Hay

Write me down a contribution
to the English radical societies if
ever I hear of such a thing -
I am more likely to kiss the
Pope's toe than to subscribe to
liquidate the sum of two thousand
pounds for a man with an income of
twenty thousand pounds per
annum -

Yrs very affectionately

H. Byron

William Blackstone

Your Orders shall be
ready for your Order.

Sir Your most obliged
humble Servant

W Blackstone

William Blake

I am Sir with many thanks
for your very polite approbation
of my works

Your most Obedient Servant

William Blake

James Bruce

Sir in case Col Dundas
my Brother who takes charge
of my Letters should by any
accident be out of the way
so as to delay this Letter I
have addressed it directly
to you without a frank

James Bruce

Thomas Bewick

I wish much that Mr Hood may call
upon me on his way to the North, as I
shall then have it in my power to shew
him the Edition of Imp^{ta} & Royal. Copies of
the Birds now very nearly ready for delivery -
I wish I could sell them without being put to
the trouble of visiting London for that purpose.

Thomas Bewick

Lord Bolingbroke

I must own I was
surprized to find my Lord
Albemarle's name mention'd
on such an occasion.

Boling broke,

Robert Burns

Here am I, my honored Friend,
returned safe from the Capital. To
a man who has a Home, however
humble or remote, if that Home
is like mine, the scene of Domestic
comfort, the bustle of Edinburgh
will soon be a business of sickening
disgust.

Rob^t Burns

Sord Robert Clive

Enclosed you will receive a Letter
to Mr. Scropton one of the Supervisors
strongly recommending your Son to his
Protection which I hope will have more
Weight & Effect than if I had written
to the present Governor

Clive

13.th May 1770

Thomas Campbell

I send you a copy of the
Speech I made here at my
installation wishing it may be
in some Saturday's paper —

T Campbell

John Churchill
Duke of Marlborough

May say that G. Geo: Bines
was taken out of the Admiralty,
and that other changes were
expected.

I am with much truth

Yours

Marlborough

George Cruikebank

I should further be obliged if
you will let me know - who it
was that applied for ^{the} site on
the Esplanade - & who it was
that granted this favour - or
any other particulars you
may wish me to mention -

An early reply will oblige

Dear Sir James - Yours truly

Geo Cruikebank

Daniel O'Connell

That — that gracious and
good God may in the
plenitude of his mercies
recall your fellow-labourers
from their evens and guide
them to that ONE FAITH
which your fathers and
our fathers held to God

Daniel O'Connell

George Crabbe

The Memoir will be
attended with some difficulty,
but I will do as well as I
can & with all brevity.

G. Crabbe.

Samuel Taylor Coleridge

The lines are little worth your
or the Lady's acceptance. But as the
Autography was the main desideratum;
I thought that unpublished & as far as
I know never to be published Lines
would be more ad propositum than
better ones transcribed from Print.

S. T. Coleridge -

Harshley Coleridge

Is the poor Babe a shape without a soul
A thing of sinews, membranes, humours, nerves
Whose Being is mere pain; the riggard dole,
Of a pernicious power, which basely serves
To cause the little Trembling Heart to beat
The wantleful pulses to preserve their time?
And is a little breath and vital Lent
The elemental cause of thought sublime?

Harshley Coleridge.

John Clare

I comply with your request as
speedily & as well as I am able.
I have sent you a sheet full - because
having been paid for them it is my
wish that you should have plenty
for money as to measure for I fear
their merits are trifling -

John Clare

William Cowper

I rejoice that you have a post,
which though less lucrative than the
labours of it deserve, is yet highly
honorable and so far worthy of you.
Adieu my dear Browley - May
peace and prosperity be your
portion.

Wm Cowper.

Thomas Carlyle

But, alas, I am quite unused to Public
Meetings, and bound to avoid all avoidable
Public Appearances, for very many reasons.

T. Carlyle

Sir Francis Chantrey

I have the honour to
inform you that the Monument
in memory of Mr. Beaumont
will be finished by the 13th
of May. I am afraid however
that the Inscription will
cause some difficulty &
probably delay.

F. Chantrey

A. Cowley

Happy art Thou, whom God does bless
 With full choice of thine own Happiness;
 And Happier yet because thou'rt best
 With prudence how to choos the Best!
 Books and Gardens thou hast plac'd aright
 Things which thou well dost understand
 And both dost make: so thy laborious task
 Thy noble, innocent delight,

A. Cowley,

T. Chatterton.

Sir

Being versed a little in antiquity I have met
 with several curious Manuscript among which the
 following may be of Service to you in any future
 Edition of your truly entertaining Anecdotes of
 Painting - In correcting the Mistakes (if any) in the
 Notes you will greatly oblige

Of our most humble Servant

Thomas Chatterton.

Colley Cibber.

I sent you, by the two days Coach, of Roberts
a printed Letter of mine to Mr Pope.
which you should receive, on Saturday
y^e 24th instant, I will not ask your
Opinion, because if you like it, you
will have no very good one of him.
But I know you will find I have done
him no injustice: for I like his Poetry,
tho' that does not like me.

Cibber.

Lord Chesterfield.

I shall sett out for
Holland in about six weeks, to begin
my Apprenticeship to that Trade;
which you are already Master of;
I am sensible of the Difficultys of it,
and the little hopes I have of succeed-
ing in it;

Chesterfield.

Benjamin Disraeli

I would
be wise in the Catholic members
I could greatly assist me in my
conscientious efforts on their behalf,
if I did not mix themselves
up with these Pedo-^{on Peto}-Baptists, or
what. the eagles.

Disraeli

Isaac D. Disraeli

it is extremely
unpleasant, to be destitute of every kind
of information respecting one's own books;
and hinders a writer from proceeding
with any new ones.

I am Yrsth Your Obed^t Serv^t

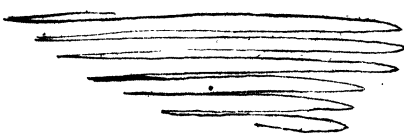
I D Disraeli

Charles Dickens

- Though I am not at all clear about
the soundness of your inference concerning
y^r children: for if this sort of thing
(I mean the unconscious's - strange sort of
thing) goes on much longer, I think I
shall run any. and risk y^r sacrifice of
y^r friends.

Faithfully yours

Charles Dickens



The Duchess of Devonshire
Dates 1783

Wrote a line to M^r Francis
Aberdeen Devonshire House
telling him where to pay
it he will obey it -
y^r Devonshire

Charles Darwin

a dog when busy first
 makes the hole (as far as I
 have seen) with his front
 legs alone, & shovels in the
 earth with his nose; so
 that there is no resemblance
 to the leopard excavat-
 -ing mouse. —
 (Ch. Darwin

Thomas De Quincey

Mr. Walker a lawyer, who manages some
 business of mine, was kind to write down to
 you — Thomas De Quincey.

S. Doddridge

¹
 The Lord on Merlall atten behs down
 From his ceel official Throne;
 And when I wafted swarm around
 He well discerns his own

²
 He sees the tend or Hearts that mourn
 The Scandals of the Times,
 And yin this Ghosts to oppose
 Such wide pe waiting Cares.

³
 Low to the Social Band he bows
 His full attentive Ear;
 And while his Angels ring around
 Delegh't their voice w hear.

S. Doddridge

John Dryden

This is only a word, to thriate you with a
 troublesome guest next week I have taken
 for my self & my son in the Bundle Coach;
 which I ty out on Thursday next the tenth
 of this pr next August. & hope to wait on a
 fair lady at Cotonstock, on Friday the Eleventh.

John Dryden.

R. W. Emerson

Will it be in your power
still further to aid me
by supplying my pulpit for
the afternoon of next
Sunday.

R. W. Emerson.

John Evelyn

I did think to have waited on you yesterday
at my Spouse in Lincolns-Inn Fields, & being so
unfortunate as not to find you at home (where
I was, Saturday - Evening to hisself hands, & discharging
my selfe of an Irwindton busi'ness on me Wednesday
last) but have been diverted, not halfe so well as
I should have been in doing my Duty to s^r & friends
whose Most humble service is

John Evelyn

Benjamin Franklin

It would require
a long Description to explain
the readiest Method of obtaining
the Air, applying it, and
impregnating the Water with it;
and perhaps I might not make
myself clearly understood. The
best Way is to show it, which
I will do either here, or at
Bromley if you desire it
Being ever, my dear Friend,
Yours most affectionately
B Franklin

Sir Philip Francis

I communicated
Your Letter to the Prince,
who seemed well
satisfied with it.

Francis.

C. J. Fox

I return you
many thanks for your
letter from Colerhill. Your
account of my dear Aunt is
as little bad as I could
expect, and I think you
quite right in staying
where you are as long as it is
tolerably quiet there.

C. J. Fox



Sir Thomas Fairfax

On Thursday next the Jurymen
 meets again. As proposed according
 to the light they shall receive from
 you & on your & how necessary other
 meetings ^{any} will appear if then we can
 extract from truth out of those many
 reports which we hear of the
 Papists.

Thos Fairfax

Sir John Franklin

Only hope my dear Relations
 are convinced that unforeseen
 circumstances and those of
 a nature requiring attention
 have detained me -

Wm Franklin.

Rev. James Granger

I find that the Iconomania, a new Disease prevails much in London. One Symptom of it, in which it differs from all other Kind of Madness is, that it delights in maiming of old Books; and what I am much concerned to hear is, that some of them are of such value, that none but an Idiot was ever before known to have wilfully done them the worst Injury. I have great Reason to believe that the Rage of this Distemper will soon be over.

James Granger.

Shiplake 30 Dec^r. 1767

John Gay

On the Benefit Day of one of the
 Actresses last week one of the players falling
 Sick they were oblig'd to give out another
 play or dismiss the Audience; A Play was
 given out. but the people call'd out for the
 Beggars Opera, & they were forc'd to play it,
 or the Audience would not have stay'd

J. Gay

Thomas Gray

I thank you for the offer you make me,
 but I shall be contented with three Copies,
 one of w^{ch} you will send me, & keep the third,
 till I acquaint you where to send it, if you
 will let me know the exact day they will come
 out a little time beforehand, I will give you a
 direction. you will remember to send two
 Copies to Dr Thomas Wharton, M. D. at Durham
 perhaps you may have burnt my letter, so I
 will again put down the Title

Designs by M^r. R. Bentley
 for six Poems of
 M^r. G. Gray

Your humble Serv^t
 T. G.

David Garrick

For we are simple Actors all,
 Some fat, some lean, some short, some tall
 Our Pride is great our Merit small,
That will not do at Court:

Will that pray do at Court?
 D. Garrick.

E. Gibbon

I shall eagerly embrace
 the first proper occasion of paying my
 respects to him and shall consider the
 honour of his acquaintance as the most
 satisfactory reward of my labour

Gibbon

W. Hogarth

however the flattering compliments
as well as generous offers made by the
above Gentleman, prevail'd upon y^e
unwary Painter, to undertake Painting
this difficult subject which being soon and
fully approved of by his Lord^{ship} whilst in
hand, was after much time and the
utmost efforts finish'd, BUT HOW! the
Authors Death as usual can only
positively determine

W^m Hogarth

John Howard

I have often said you
Ladies are born to be
plagued with our sex, the
part you take is kind
and generous.

John Howard

Leigh Hunt

In a day or two I shall be able to
see more (both of writings & friends); and
should I have better luck, will inform
you. I beg the Translator of Dante
&c. to accept the very best respects of his
obliged & faithful servant,
Leigh Hunt.

Dr. William Hunter

I heartily wish well
to your child, and hope it
will live to reflect much
~~honour~~^{honor} upon its honoured
Parent.

William Hunter

James Hogg

I send with this an article for the
Edin Magazine as I promised to Mr Shaw
when in town and intend continuing
the subject monthly it being one quite
inexhaustible. I have some how mislaid
the poem I promised for this number

Sept 8 1821

James Hogg

Mrs Hemans

I cannot tell you
how much I feel obliged
by your kind promise of
meeting me at the
Liverpool Fair.

Felicia Hemans.

Henry Hallam

Can you give me the pleasure
of your company at home
on Tuesday Next 12th at
home, & rest some of your friends?

A Hallam

Thomas Deane

I hope you have by this time rec^d. your Copy
of Rawle, that I transmitted from time ago
to Mr. Bedford, to whom I shall also send another
Book I am now printing, and that is, Tiber
Living For - Julius's Life of Henry 8th the
whole Price of which is to be 8 s. viz. 4 s.
to be paid down, & the rest at delivery.

Tho: Deane

Thomas Hood

I send you, the placing
of cuts for all the rests
of the sheets, — Harvey
has made a beautiful
frontispiece. If you think
best to subscribe before,
do — but you can have
a proof of it on Tuesday —

Thos. Hood
"

David Hume

I should beg of you to recommend the
young Gentlemen to his Acquaintance;
and you may safely mention him as a
Man of Letters and a Man of Character.

(David Hume)

Washington Irving

any attentions

you may find it convenient
to pay him will be gratefully
answered by

Yours almost friend

Washington Irving

Dr. Samuel Johnson
Porter has left her Brother, Ben
sturn I have left — let me not now
remember. Let not your life be ad-
ded to the merciful celestial.

Write soon again to

Madam

Your most humble servant

Sam: Johnson.

London Nov: 13. 1783

George S. R. James

so in regard to my book
you will find that the Court Journal
has fallen into a trivial error
which only goes to alter the whole
denouement, where he states the
death of Richieu to have delivered
De Blenan from the block &c

Yours most truly
1820. G. S. R. James

Douglas Jerrold

How can I refuse an invitation so cordially proffered? I will give me
much pleasure to enjoy your hospitality for the limited time allowed me
in Birmingham I had intended to quit London tomorrow but am compelled
to defer my departure until the 14 eleven o'clock train on Thursday

Yours faithfully
Douglas Jerrold.

West Lodge, Putney
May 6

Sir Godfrey Kneller

Wishing your Ladyship all
 imaginable Felicitie in this
 Year, and all your Ladyship can
 wish for in many more to come
 and hope your Ladyship will be
 pleased to accept the present

G. Kneller.

John Keats

I am kept from food so feel rather
 weak - otherwise very well. Pray
 do not stop so long up stairs - it
 makes me uneasy. come every now
 and then and stop a half minute

J. Keats -

Thomas Ken
Bishop of Bath & Wells

Excuse me for many thanks, for if this may be.
I shall long to see & converse wth my folks, if you
will, & soe meane while give God thanks, for if
every I am able they will come, & be happy
over here & are growing strong, & are ready
all good (wth him) to do, as one is more
possible to me, my self, & if I am wth God by
giving you, & having it (I am), but good you
know, & are wth my self, & are a better,
& shall be glad to all occasions to acknow-
ledge it, God of His infinite Goodness, & soe
in His Holy fear, & wife for Eternity

Your sorry affect friend
The Bth

John Keble

May I suggest that in advertising it
may be well to mention (what is not
mentioned in the Title Page) the "Preface
on the present Position of English Church-
men?"

Keble.

Walter Savage Landor

I am requested to give
my opinion on the
~~Charybdeum~~
of Mr J. H. Woodbury.
It cannot but be
favorable;

W. Savage Landor

John Gibson Lockhart

I think it the best thing I can do
to send you the proofsheets of the article I
have received & leave you to consider
them at your leisure together with the
Edin Review & anything that may have
been placed in your hands elsewhere
since your work came out.

Believe me most truly yours

Aug 27. 1830 J. Lockhart

L. E. Sandon

It is a small miniature, and it
is to Calais that it is to be sent
If it could be forwarded to Boulogne
the mail post might do the rest -
or perhaps when you go yourself
you would take charge of it -

L. E. Sandon -

Senny Lind

Accept before hand.
Dear Sir my best
Thanks, and I am very
willing to subscribe myself
Yours respectfully
Senny Goldschmidt
born Lind

Charles Lamb

Little basket, Storehouse rare
Of rich conceits, to please the Fair!
Happiest He of mortal men —
I crown him Monarch of the Pen —
To whom Sophia deigns to give
The flattering Prerogative
To inscribe his Name in chief
On thy first and maiden Leaf..

Chs Lamb,

Mary Lamb

And now my dear Barbara fare well,
I have not ~~not~~ written such a long
letter a long time but I am very sorry
I had nothing amusing to write about.
Wishing you may pass happily through the rest
of your school days, and every future day of your
life I remain
your affectionate friend
M Lamb

John Seech

I am about effecting a further
insurance of my life. Will you
allow me to refer to you as an
intimate friend for information as
to the general state of my
health, and, to how long you
have known me?

John Seech.

Edward Bulwer Lytton.

I looked out for you
the other evening in the house
but you had come before
with E. Bruce. Most
kindly write & let me say
that if your appointment
be confirmed & questioned
in the H. of C. - you
may rely on my vote
in favour of that
disposal of patronage.

E. B. Lytton.

John Locke

This I call an easy way because it would be without any prejudice or disturbance to any ones civil rights, wth by the lopping off of ten or eleven, days at once in any one year might perhaps receive inconvenience; the only objection that ever I heard made against & cchifying our account.

John Locke

Mrs. M. E. Sewes
"George Eliot"

Concerning "netto di specchis"
I have found a passage in Varchi which decides the point according to your impression. My inference had been gathered from the vagues use of the term to express disqualification, together with what I supposed was the etymology of the phrase. But I find from Varchi, B. viii. that the "Specchis" in question was a public book in which the names of all debtors to the Comune were entered. Thus your doubt has been a very useful caveat to me.

Charles Sewes.

Joseph Mazzini

I am unhappy in my choice. The grandson
of the child on Italian Policy (hey, when in
the lap of big working, I appeared: his grand-
co the country before Christmas and if not
yet come back.

Joseph Mazzini

John Stuart Mill

When you have done
with ~~my~~ the volume of
Carlyle that Bain left
with you & also with
my volume of articles
I should like to have
them

yours

J. S. Mill.

Sir John Moore

With respect to my
letters which you are
so good as to offer
me, I should certainly
be glad to have them,
as they may contain
some things I should
like to recall to
my remembrance -
Yours truly
J. M. Moore.

Thomas Moore

is now on his way to London to seek
employment as a book-binder, and any thing
you can do for him in that line will be
acknowledged thankfully by your

Obedt Servant Thomas Moore.

Sord Macanlay

When shall you
be in town - I go out
of it for a few days on
Thursday the 5th of
April.

Macanlay
Andrew Marshall

they prise one Loates Generall
to make up a force & oppose
the Prince of Orange. Our
navy is spreading to chase the
Dutch again of our Seas.

I am, Gentlemen
Your very affectionate friend
to serve you
Andr: Marshall

B. S. Motley

But I repeat
that there is at present no need whatever
of haste - I have not yet got beyond
the year 1527. in my history -

J. L. Motley

Isaac Newton

I have perused yr very ingenious
Theory of Vision in wch (to be free
wth you as a friend should be) there
seems to be some things more solid
& satisfactory, others more disputable but
yet plausibly suggested & well deserving
yr consideration of yr ingenious.

J. S. Newton.

Lord Nelson,
Before losing his arm.

General Acton
knows full as well
as myself the & feels
deeper I prevent
the distribution
of Troops on this Coast
Bona fide help

Lord Nelson,
After losing his arm.

I have now therefore
only to pursue the noble
order that I am ^{deeply} ~~profoundly~~
impressed with the great
honour conferred upon me
Nelson & Bronte

Alexander Pope

You must not exclude me
from the Company, as I have a Respect
for a Person of such a Character as
Mr Glover gives me of this Lady

A. Pope

E. A. Poe

You will, of course, understand
that the article is purely a fiction;-
but I have embodied in it some
thoughts which are original with
myself & I am exceedingly anxious
to learn if they have claim to
absolute originality, and also how
far they will strike you as well
based. If you would be so kind
as to look over the paper and
give me, in brief, your opinion,
I will consider it a high favor.

Very Resp^l. Yr. O. S^t.

Edgar A. Poe.

William Penn

I must
lay great blame
at my stewards
door whom I have
ordered twenty
times to write
upon them,

W^m Penn

Matthew Prior

On Tuesday I met at
Versailles Mon^r de Marboe
and the persons who act
here for Mons.^r de la
Fontaine and Phelips;

M Prior

Thomas Paine

I have now my dear friend given you the particulars of this case, under my own hand, and I pray you on the score of friendship, confidence, and patriotism, to shew this paper to the first Consul, or to the Minister of police, and to procure the liberation of Este,

Thomas Paine

Dexter Lynch Piozzi

Mrs Piozzi presents her best Compl^t to Messrs. Cadell & Davies; She leaves her Portrait & her Fame to their Mercy, who will have much more Care for them than She has;

Sir Walter Raleigh

Good Brother but the
bread on my left of my
upper eyelids & perhaps be
in need of for me. Banks are
running about for fit

JR Wyls

Sir Joshua Reynolds

received a message from
a family that I can-
not refuse, of their
intention of dining with
me at Richmond this
day. Reynolds

S. Richardson.

I am greatly obliged to You for Cnd Letter of the 10th
I had not the least imagination that the Passage in the Critical Review
was Dr Smollets. When Mr Miller mentioned it to me in a
manner very favourable to both, I had not heard of it - To this
Hour I have not seen it. The Author of it whoever he be is very
welcome to censure what I have written. But perhaps he would
have forbore the uncalled for and unpurposed Temptation, had he
considered that Prolixity, Length at least, cannot be avoided in
Letters written to the Moment. I wish he would try his Hand
at that sort of Writing.

S. Richardson

Allan Ramsay

Dear Lad wha Linkan o'er the Lee,
Lang Blonzatins and Bowzybee
and like the Laverock, merry he.

wak'd up the Morn
when thou dost lune, with hartfom Gl
thy Bog - reed - horn

Allan Ramsay.

S. B. Shelley

many people might be
 prejudiced by Frankenstein
 against a second attempt of the
 same author. The work I
 send you, has been seen in part
 by Mr. Gisborne, & has excited,
 as it must in every one, the
 deepest interest.

Dear Sir, Yours very truly
 S. B. Shelley.

Mrs. Shelley

I don't see what the public have to do
 with me - I am a great enemy to the prevailing
 custom of dragging private life before the world

Your obt servant

Mary Shelley

W. Shensstone

Cupid o'er human minds resistless reigns;
 Fierce in his joys, unswild in his Pains,
 Not Love, when hypocrites his shrine adore;
 Not Juno, when her altars smoke no more;
 Not Bacchus, when y^r schools inhibit wine;
 Not Mars, when peaceful mortals nurse y^r vine;
 Not Phœbus, when from Pope's distinguish'd brows
 Dennis w^d rend y^r Laurels, He bestows;
 Revolve such vengeance, or such Pangs decree,
 As owe their source, relentless Boy! to thee.

W. Shensstone

Jonathan Swift

Your Pet^r ~~Doth~~ therefore doth humbly ring
 Love Your Pet^r in Your great Providence and justice,
 to praye that he may be permitted to ride
 with safety on the D Stand or any othe of the
 King's high-way, for the recovery of his health
 (so long as he shall demean himself in a
 peaceable manner) ~

Jonathan Swift DD

Robert Southey

I have made a few notes from the manuscript for the purpose of enriching my history of the war: - the very affecting story of the old man & McDeller, is one of the facts which I have noted, - ~~another~~ another is the sacrifice of the Lake of the Juncos by the runaway canoe, - for this like the former, I conclude to be matter of fact. - Perhaps of personal observation. Pray have the goodness to inform me if I am mistaken.

Robert Southey

Richard Steele

Pray pay to Mr. John Warner or order the sum of sixty pounds out my salary which shall become due on the 25th of March next ensuing the date hereof and place the same to account of

Richard Steele.

Sir Walter Scott

I went to Dunsfous
 this last week for a few days by
 a wild road which is a favourite
 of mine up the clapsack burn
 taking two fine lakes at the head of
 the stream & so to the Moffat deer. At
 the head of the Moffat water there
 is a very fine fall of water called
 the Greyman's tail I climbed up to
 it though with difficulty for the
 day Monday (29 Sept) was wobbly
 stormy and with a humul of
 water and wind I have rarely seen
 Wallerpen

Tobias Smollett

Received of Mr David Wilson & Mr
 Thomas Durham The Sum of Fifty
 Guineas by the hands of Mr
 William Strahan in full considera-
 tion for one half of the Copy Right
 T. Smollett

Lawrence Sterne

I should have beat up y^r Quarters
before now But for the vile Roads &
Weather, together with the Crisis of
my Affairs, namely the getting down
my Crook, w^{ch} by the by is in Danger
of sprouting - However I will
come over at y^r Desire, But it
cannot be to morrow

L. Sterne

George Stephenson

George Stephenson

Rev. Sydney Smith

All that I can say is that
the young man in question has a
very good reputation for talents
& conduct — and that the
Applicant is a very worthy man
and an Enemy to Puddings. —

ever yrs.
Sydney Smith.

Agnes Strickland

I expect important
documents from Mr.
Giorot, and other
Scavans, in France and
Brussels, which I
hope to introduce in
a 3rd edition.

Agnes Strickland

Joseph W. M. Turner

Mama thanks for a fine
barrel of Herring from Gar-
mouth and hope you and
family are all well
yours most truly

Dec 4
45

J W Turner

Ralph Thoresby

I am ^{Complains} sorry you are disappointed of Mr
Boulton to Cambridge & Yorkshire; I hope
you will come in of Huntington Stage
Coach to Bugden & stay some time with
me. I suppose you design my Brother for
of North of Summer, of term will divide
(I think) abt of 25th of May, it wld be a
mutual Satisfaction if you wd contrive
to go together.

R. Thoresby

W. M. Thackeray
Early Style.

Will you give me a cup of
tea and a penny roll on Sunday
morning before church? I am
coming into your quarters early
to see a Doctor about a complaint
in the eyes that I possess.

W M Thackeray.

W. M. Thackeray
Late Style.

I hope you will be in town on Wednesday 8th
and will do me the favor to come & dine with me at 6.30
and drink Prosperity to the late Colonel here come.

W M Thackeray.

Jeremy Taylor

S^r, I shall by the grace of God waite upon you to morrow, and doe the office you require, and shall hope that your like one may receive blessings according to the heartnesse of the prayers which I shall then & after, make for him: that thus also I shall waite upon your worthy brothers, & see it is a designe both of your kindness, & of the Divine providence.

Jer: Taylor.

Sir William Temple

During a late sickness
I have had y^rs of the
22^d post come to my
house, but being needles
in condition to write, not
having any thing to reply
to y^r particular inquiries
of Mr Floyd, it has by
me longer then become
me.

W Temple

George Vancouver

Let me know and I will
be with you agreeably to your,
summons; at any rate every
demand should be
completely discharged before
any decision is made

Yours very faithfully
Geo: Vancouver

Horace Walpole

As yr Lordship is so good as to inquire after my
health, on which I faintly should not otherwise have
troubled you, I can only say that I have ^{now} very
ill for above three months with one of the severest
fits of the Gout ever suffered, but am recovered
better than at my age I had any reason to expect.

I have the honour to be with great respect My Lord

yr Lordship's
most obed. humble Serv^t Hor^d Walpole

William Wordsworth

Be assured dear Mrs Botton,
that it is with great reluctance
I make this representation,
knowing what demands
must be made upon you, as
upon all persons who, like
yourself, are distinguished
for humanity & benevolence.

W Wordsworth

Henry Kirke White

He has written to Mr
Mackenzie to ~~get~~ get one of the
Declarations from the Solicitor—
I mean by this the paper
containing the statement of the
Candidate's age &c —

I am Sir

Your very obed^t servant

Henry Kirke White

Birmingham

a. Briggs Lincs. Dec^r 14th 1804

James Watt

I was much obliged by your letter by Mr Adams who I saw perform the operation of removing the Cataract in 3 cups, with seeming success, at least with great dexterity.

James Watt

John Wesley

You send me a pleasing account of the Isle: Just such an one as I expected. For I did not doubt but the Work of God would prosper in your hands.

Wesley

Duke of Wellington
 provided the door at the end of the
 coach house is to be constructed as
 if I can take that space into and
 the stuff of I should wish it.

Arthur Wellesley
 Wellington

Edmund Waller

The governor of this little
 town & castle showed me a
 letter where he was advised to
 put his castle in to a posture
 of defence & to hold it for
 the King.

Edm Waller

55
Sir Christopher Wren

But this hath not kindred me. from taking
care of Kensington as the most necessary of the two,
where I have forced a Credit, and what His M^{ty} commanded
in that Place shall be done. The sollicitude I am in
least this should be misrepresented makes me presume
upon Your Favor to lay this before His M^{ty}. If I
may deserve this Friendship (which I shall soon acknowledge)
you will highly oblige.

C^R. Wren

George Washington

But, though I am in
sentiment with the Gentlemen
who have declared in
favor of the pretensions of
of Captains Hack & MacCarthy,
right to become members
of the Association, yet,
in matters of opinion I
have no authority to
pursue them such.

G. Washington

Dr Isaac Watts

May your L^d live long to
be a daily & extensive Blessing to
Churches under your Care and may
we yet hope to see Christianity brought
nearer to its primitive Simplicity &
Glory, in abounding Faith & Love &
universal Holiness. Amen.

J Watts.

John Wilkes

I do not go to Bath till
Spring. I beg my compliments to
Mrs Tell, and all your family,
and am, Dear Sir,
your most humble servant,
John Wilkes.

Dr. Edward Young

I have made a few
Corrections, & Additions in this Copy;
wh I desire may direct

Peace, & Bless'd Hope be with you,
which is the whole, & that, undec'd, compo-
portion of mortal man.

Dear Sir most Yrs
E. Young.

Court=Hand Restored,

or the

Students' Assistant

in Reading

**Old Deeds, Charters, Records,
&c.**

Court Hand. Plate 1.

A a B b C c D d E e F f G g
H h I i K k L l M m N n O o P p

Q q R r S s T t U u V v W w X x Y y Z z

22

Court Hand. Plate 2.

A a B b C c D d E e F f G g H h I i J j K k L l M m N n O o P p Q q R r S s T t U u V v W w X x Y y Z z
De d Grounds/ E e ce ff f
Mer m
que q
pro pro
per per
ter t
his h
u u
ver v
W w
X x
Y y
Z z
ec

PLATE III.

Jacobus Dei gratia Anglie Scotie Francie
& Hibernie Rex Fidei Defensor, &c. Omnibus
ad quos presentes Littere pervenerint Salutem
Sciatis quod Nos de gratia nostra speciali ac
pro octaginta sex Solidis & octo Denarijs, &c.

Anno 6 Jac. I.

Plate 3

Sett Chancery Hand.

Aa B b C c d d e e f f g
g h i i k k l l m m n n o o
p p q q r r s s t t u u v v w w x x y y z z .

A Hand much used in the Reign of James 1st

Aa B b C c d d e e f f g g h h
i i k k l l m m n n o o p p q q
r r s s t t u u v v w w x x y y
z z .

Jacobus dei gra Anglie Scotie Francie
et Hirbunie Rex fidei defensor et Quibz
ad quos presentes he puenint Salutem .
Sciatis qd nos de gra nra spiali ac
p octagint sex solidi et octo denarij .

6th Ja. 1st

PLATE IV.

Omnibus ad quos presentes littere pervenerint Salutem
Sciatis quod Nos de gratia nostra speciali ac ex certa
scientia & mero motu nostris, &c.

Humfridus Connyngton nuper de Londini Armiger summonitus fuit a
respondendum Emmanueli Somerby Militi de placito quod
reddat ei centum & quinque libras quas ei debet &
injuste detinet, &c. Et unde idem E. &c.

Omnibus ad quos presentes littere pervenerint Salutem
Sciatis quod nos de gratia nostra speciali ac ex
certa scientia et mero motu concessimus.

Plate 4

Chancery Hand

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz.

Omibz ad quos presentes he puenint scilicet
Sciatis qd nos de gra nra spiali ac ex rta.
Scientia z meo motu nris etc.

Small Court Hand

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
Kk Ll Mm Nn Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx Yy Zz.

Summus Conyugum nris de London Amiger suu sub ad
respondendi Cismolvi Comorby militi de plito qd
pddat on Conbun z gungz libas gusos ul doctoz
musba doctoz etc. Et rondo dom f. etc.

Omibz ad quos presentes he puenint scilicet
Sciatis qd nos de gra nra spiali ac ex
rta sciontibz z meo motu concessim

Plate 5

Contractions of the Court Hand.
The Syllables following are usually Abbreviated

Armiger

B^v B₃ ber, bus

¶¶¶ cer. certum, cetera.

8. de, do, dum

8, 8, ger, gra

m, mer ml mus

12. never

per p. pra ppre & pro

gm. g^a. gr. gr. quem. quam, que, quod fra. gra. pra, tra

З р, rus, rum

B, t, t^y ter tra, tur

ver

ser \square us

70 um

55 fio tio &c

Der

f w w w w

fra. gra. pra, tra

These Syllables following are usually contracted at the beginning and middle of words.

B ver Ribboc, Gibbno, Libertas, Gilbertus

¶ cer. Plus, propt, doc. certus, liceret, doceri

δ gra $\delta^{w}bis.$ $\delta^{w}bis,$ gratis, graviter δ Rogers

m^r mer matoroz, mub, widwemont, mercator, meruit,

¶ nec pulisabit, vulneravit (Amiciamentum)

12 per. *instit. Summo, percussit superius*

133
pre. premisa. predictus

philly w, pssas, pmsgr, pmsms
utrlt nrt mo pchult prout prpne

\$ mo \$ball, \$ar, \$s, \$miliar, \$miliar, \$miliar

ter. Ma, bon. terra, terrorum multot molteret.

to his to proclamationem, proclamationem nāpōd

for \$100 per 100 lbs. of material

Et sic in mobilibus, quibus transgressio, in maius, extra

Nos. dñsas vobis vobis, diversas, verberavit

Plate 6

Contractions of the Court Hand continued.

These Syllables are usually abbreviated at
the End of Words.

Bz *bus* **quibz**, **quibzruncz** *quibus, quibuscunque*
di, do, dum **hond** **mbloguond** *habendum, interloquendi*

p *per* **sony**, **my**, **sup**, *semper, nuper, super*

p^{ra} **sup**, **inf**, **ult**, *supra, infra, ultra*

ym *quam* **ptym**, **yimbis**, *preterquam, quamvis*

qz *que* **qutuncz**, **diobiz**, *quicunque, dictique*

qm *quem* **aliqui**, **quilibob**, *aliquem, quemlibet*

qd *quod* **qdllob**, *quodlibet*

rum **pus**, **gnatz**, **poz**, **pboz**, **subm**, *futurus*

to **fio** & **tio** **rbz**, **oratz**, **relatz**, *versio, oratio, relatio*

p *per* **hobit**, **mb**, **pb**, **ppb**, *breviter, inter, pter, propter*

lur **guorb**, **pporb**, **igib**, *queritur, pferitur, igitur*

wum **mesucogut**, **corpu**, **mesuaguim**, *Aurum*

us **Gulielm**, **ptipim**, **cui**, **huc** . .

Gulielmus, precipimus, cuius, huius &c

Plate 7

Alphabetical Contractions of the Court Hand

A Vna vacca, gnt. unam, Vaccam, gratia &
 B nob. vob. debet, nobis vobis, octabis
 C bit. dit. Justit, vicecomes, dicit Justiciarius
 D dosond. pd. defendit, predictus, per omnes Casus.
 E bō fā venire facias bpd. breve.
 F dōst. Duff, defendens. Suffolk
 G plog. do po. plegij de prosequendo
 H attabst fnt attachiatus fuit
 I Epv Episcopi Rō pvl nisi prius
 L vth ill Augh fidōr. culpabilis, illa, Anglia, fidelis
 M thosom sum fuit. Westmonasterium Summonitus fuit
 N von y Attozn. venit per Attornatum
 O pō pō suo dō, ponit loco suo. Ideo.
 P sup Supra
 Q Cumqz obitōm. Cumque etiam,
 R ppy Cur Inuū, propria, Curia, Injuria &
 S vōno pmiss mīd. vīd. confideratio, pmissa, missio, visio
 T logmsitl pfabt requisitus, prefatus, &
 W vmt mōstōgnt unum mesuagium wmt, argonbw
 X ppx for proximus p omnes Casus. & donatm, &
 Y vj or vōom for Yeoman
 Z vīz videlicet, mīkēndīz merchandize &

Plate 8

Christian Names Contracted

Abbas Abrahamus, so Abbr, Abbo, Abbrum.

Alexander, so Alexr, Alexro, Alexrum.

Andr Andreas per omnes casus

Anthus Anthonius, so Anthi, Antbo, Anthum.

Baptes Baptista Bapbo, Baptistee &c.

Balthus, Bartholomeus, so Balthi, Baltho, Balthum.

Bononum Benjaminus per omnes casus.

Bonodrus Benedictus Bonoda. Bonodro, &c.

Ybopus, Christophorus Ybofozi, Ybofozo, &c.

David David per omnes casus & so of other Hebrew Names

Edus Edmundus, so Edr Edro Edrum.

Edrus Edwardus Edrn, Edro, Edrum.

Elizabeth Elizabetha in Omnibus

Francus, Franciscus Franci Francro Francum.

Galffus Galfridus Galffi Galffo, Galffum.

Gilbtus Gilbertus Gilbtr &c.

Godffus Godfridus Godffi Godffo, &c.

Humphus or Humffus Humfridus &c.

PLATE IX.

Elizabeth Dei gratia Anglie Francie & Hibernie
Regina Fidei Defensor, &c. Omnibus ad quos
presentes littere nostre pervenerint Salutem. Sciatis
quod Robertus Donnington in Curia nostra coram
Justiciarijs nostris apud Westmonasterium implacitavit Robertum
Hammerton et Margeriam Uxorem ejus de, &c.

Christian Names continued

Johes, Johannes, so Joths John, Jothm.

Michs, Michaelis, so michn, michom.

Nichus, Nichalaus, so Nichn, Nicho, Nichum.

Phus, Philippus, so Phn, Pho, Phum.

Ridus, Ricardus, so Ridn (Rido) Ridm.

Robtus, Robertus, so Robtn, Robto, Robtum.

Obophtus, Stephanus, so Obophtn, Obophto, &c

Walbus, Walterus, so Walbn, Walbo, &c

Willus Gulielmus or Willielmus Willn Willo. &c

Wilfus Wilfridus, so Wilfn Wilfdo, Wilfum. ~

Sett Court Hand

Elizabeth don giv angh ffand a Ribmo ~
 Bogina fidor' defensor &c Quinz ad quos
 psonos he nys ppointed Salbm Oricbis
 yd Robtus Sommington in fup nys togetm
 Justis mds apud Wosbm nupltant Robtun
 Sommington of Wargham vxm omd do &c

Words comonly contracted in Old Charters &c
continued

D.

Dñs Dominus dñr, dñs, dñm dñor.

Dñs or dñs, dictus dñr, dñs, dñm, dñor, dñs.

Dñm. debitum, dñr, dñs, dñor, dñs.

Dñs defectus dñr, defectum.

Dñs dilectus dñr, dñs, dñm.

Dñs, Dominico hñm dñalor.

E

Ecclesia, Ecclesia Effctus Effectus. &c.

Eid eidem Exat^m examinatur

Exat^m extrascriptus Exor Executor & Executio

F

Fctus, factus &c. Flus falsus, food^m feodum.

Flus fratris, Flom, Fls, Fls, Flum, Flbz.

G.

Gñs, Garifus Gñr, Generofus.

Gñs generalis Gñs gratis

Gñs gratia Gñs grave

~ H ~

Words comonly contracted in Old Charters &c continued

H^oas, habeas, H^ob H^ono, H^onb, H^ondr H^oso. H^ub.
 H^oos, homines, H^ois. H^undor hujusmodi.

I

I^oem ibidem, ip^o ipse, mo^ont, incrementum

Imppobid vel unppnd imperpetuum.

Ingrus ingressus, instarid, instantia.

Iur Jurator. Iusid, Iusticiarius.

L.

Lat, latitat, logat or loglio, legalis &c.

Lib, libere libbas, libbas, legittime.

L^o litera, L^o, L^od, L^oas, L^ois.

M.

M^o misericordia, & p^od d^osi m m^od &c

M^o minime millimo millesimo mag^o magister

M^o or M^oos Marechallus, Marechalie.

M^o Middlesex m^o, misis &

M^o Manerium B^ond p^oon M^ontum.

N

terciam partem Manerium

N^o narratio N^o natalis N^o nolis

Words commonly contracted in Old Charters &c ^{continued}

N, nofter, **nſ**, **nſd**, **nſo**, **nſoy**, **nſio**.

Nōn nomen, **nōis** nominis **nōis** nomine,

Nōiā nominatur **nūp**, **mingm**, nuper, nunquam.

O

Ods, or **oīds** omnes, **ōis**, **ōidā** **ōond**, **ōit**,

Oūm, omnium, **ōit**. **Oio** **ōmō**, Omnino.

Oūiōd omnimodum, **ōmīt**, **ōmittas** &c

P

Ppūm perpetuum **pūm** pertinentijs &c

Ppō patris **pōit** parliamentum &c

Ppō, **pōm**, patria, patriam. **Pd**, predictus.

Pōit preteritus **pōm** placitum **pōit** &c

Pp proximus **pōt** poſtea **Pp** proprius &c

Pp propter, **pōt** **do pō**, plegij de proſequendo.

Pō **lō** **ōno**, ponit loco ſuo **Pp**, proximus &c

Q

Qno Querens, **Qnoit** querela,

R

Ad **ioōgn**, ad recognoscendum &c

Words comonly contracted in Old Charters &c continued

(Rospbus Respectus, rōspōnō, responsum,
(Rōzū Rectoria (Rn), Regni, (Rōtlo, Rotulo
(Rōno Ratione, (Rōnabilis, Rationalis &c
J.

Sabbū, Sabbathi, Sābūm Sacramentum &c

Sālbū, Salutem Vid m iddy Sālbū &c

Sāis, sān sōz, Sanctus, Sancti, Sanctorum

Sāno Secundus, Sōut, Scotia.

Sābūm, Scaccarium Sābū Sōio, the Exchequer

Silo, simile oīto silt siltz oīto oītibz.

Silt or ff for scilicet supdōno, supradictus

Spor or spōfīcābū specificatus &c

Sūm, summonitus sūm fūb ad rōspōndōd

Sūppōb suppositus Spīālis, Specialis ~

Spūālis, Spiritualis &c.

J

Tlo, tale tīdū, tīblus, titulus, tituli

Tōnbūm tenementum bōnbū tenementi &c

T for Teste in Wits as T (Rōtlo (Raymond) &c

PLATE XV.

Et in Allocatione Redditus Johannis Horsford & Michaelis
Allerton pro osers super ripam Aque de Eyr
oneratis in redditu assise eoquod eadem ripa super quam
dicte osers crescebant asportata est per crecen'
aque & nullum proficuum ibidem capi potest—Vj^d.

Hen. IV. & V.

Plate 15.

Words commonly contracted in Old Charters &c continued

¶ terminus terminus terminus terminus terminus &c

¶ testum & testum for Testamentum testum &c

¶ transgressio per omnes casus

¶ Trinitas per omnes casus

¶ venit &c vid Vicecomes, vid Vidua per omnes casus

¶ vicin or vicin for Vicinitas &c viz & videlicet

¶ voluntas voluntas &c

¶ uxor uxoris, uxoris, uxoris &c

¶ Westmonasterium

¶ quindena quindenam XII^{ma} duodecim &c

Specimen of a Hand used in H. 4 & 5ths Reigns.

¶ in alio loco notio horoford & uir -
allerton & osoro cup ipa aquo de Wy -
ordat in loco affio eo qd eodem ipa cup qua
dit osoro desebant asporat est p gotaid
aquo & mille p hnd ibi xapi p. bj. d.

Plate 16

The Counties of England & Wales will be found thus written.

Godsh. Bedford	Grntl. Rutland
Godsh. Bucks, Berks, Bucks	Oaksh. Dorset, Salop, Shrop
Cambs. Cambridge	Staff. Stafford
Chesh. Chester	Suff. Suffolk.
Cornw. Cornwall	Surre. Surrey.
Derb. Derby, Devon	Sussex. Sussex.
Dorset. Dorset	South Dorset, Southton
Durham. Durham	Warwick. Warwick.
Essex. Essex.	Westmor. Westmorland
York. York.	Worcester. Worcester.
Glouc. Gloucester	Wilts. Wilts
Herts. Hertford, Hertford	Wales
Huntingdon. Huntingdon	Anglesey. Anglesey
Kent. Kent	Brecon. Brecon
Lanc. Lancaster	Cardigan. Cardigan
Leic. Leicester	Cardigan. Cardigan
Lincoln. Lincoln	Cardigan. Cardigan
Middlesex. Middlesex	Cardigan. Cardigan
Monmouth. Monmouth	Cardigan. Cardigan
Norfolk. Norfolk.	Cardigan. Cardigan
Northampton. Northampton.	Cardigan. Cardigan
Northumb. Northumbland	Cardigan. Cardigan
Nottingham. Nottingham	Cardigan. Cardigan
Oxford. Oxford	Cardigan. Cardigan

The Bishops of England will be found thus stiled viz^t

Archbishop of Canterbury

Winton.

Winton

London.

Bishop of

London

Lincoln.

Lincoln

Norwich.

Norwich

Salisbury.

Salisbury

Hereford.

Hereford

Worcester.

Worcester

Exeter.

Exeter

Ely.

Ely

Chichester.

Chichester

Rochester.

Rochester

Episc

Bath & Wells.

Bath & Wells

Coventry & Litchfield.

Coventry & Litchfield

Gloucester.

Gloucester

Bristol.

Bristol.

Oxford.

Oxford

of the Borough of St. Peter

of the Borough of St. Peter

ab. Peterborough

ab. Peterborough

Bangor.

Bangor

St. Davids.

St. Davids

St. Asaph.

St. Asaph

Landaff.

Landaff.

Archbishop of York

Archbishop of York

Episc

Bishop of Durham

Bishop of Durham

Carlisle.

Carlisle

Chester.

Chester

Robertus Dei gratia Rex Scottorum Omnibus probis hominibus
 totius terre sue salutem Sciatis Nos quamdam Cartam
 factam per Nos dum eramus Senescallus Scocie Alano Lawedre
 fideli nostro de mandato nostro inspectam & diligenter examinatam,
 &c. Anno Regni nostri secundo.

Allerton. Compotus Rogeri Marschall prepositi ibidem
 a festo Sancti Michaelis Anno Regni Regis Henrici Quarti post
 Conquestum Sexto usque idem festum Sancti
 Michaelis extunc proxime sequentem anno ejusdem Regis
 septimo computatum per unum Annum
 integrum.

6 & 7 Hen. IV. 2 & 3 Hen. V.

Plate 19

The general Alphabet continued

G S S O S S S S S S S S S S S S
 s s s s s s s s s s s s s s s s s s
 t t t t t t t t t t t t t t t t t t
 s s s s s s s s s s s s s s s s s s
 w w w w w w w w w w w w w w w w
 x x x x x x x x x x x x x x x x
 y y y y y y y y y y y y y y y y
 z z z z z z z z z z z z z z z z

Robertus dei gr̃a Rex Scottorū Omibz probis homibz
 totius h̃e oris salutem Scitis nos quādam cartam
 factam per nos dūm ep̃m̃ Beū Gario Alano Calbedjo
 fideli ño de mandato ño inspectam & diligenter examinātam
 Anno Regni ñi Secundo.

Alloxton // Compot Rogi messall p̃portibm
 A festo s̃a michis Anno pp̃ h̃emo quarti post
 conquestum septo vsqz ad m̃ festum s̃a
 michis extrinc p̃p̃ seqũ Anno enisdm̃ Regis
 Septimo computatum p̃ Summ̃ Annū
 integrum. 6th & 7th Hen: 4th // 2nd & 3rd H. 5th

PLATE XX.

This Indenture made the thirtie daye of Januarye
in the nynth yere of the reigne of our Soveraigne
Ladye Elizabeth by the grace of God of Englande Fraunce
& Ireland Quene Defendor of the Faith, &c.

This Indenture made thirtenth day of
November in the three and fortith yeare of
the raigne of our Soveraigne Ladye Elizabeth
by the grace of God Queene of England, &c.

Somerset. Scilicet. Precipe Anthonio Yonge quod juste & sine
dilatione reddat Hugoni Smythsonne Armigero
unum mesuagium unum pomarium unum gardinum
quinquaginta acras terre quinque acras prati
viginta acras pasture et undecim solidatas, &c.

Running Court hand.

This Indenture made the thye daye of Januare
in the mynth yere of the Reigne of our Soveraigne
ladye Elizabeth by the grace of god of Englands Hamour
& Hand Quene Defendo^r. of the faith &c

The following Hand much used in Q. Elizths Reign

This Indenture made thutent^h day of
November in the Thres and forthth yere of
the raigne of o^r Soveraigne Ladye Elizabeth
by the grace of god Quene of Englynd &c.

The Sett Hand formerly used in the Comon Pleas.

Com^o ff. By Anthomo Younge gd msto & snio
ditono reddet Hugom Smythsonno Amigo
vnt mofuargud vnt pomatnu vnt Pafdmid
gungustgmb dty bto quinez dty pbr ~
viginbr dty pafstino ob vndocam colidat &c.

PLATE XXI.

Typus Scripturæ in Chartis usitatæ a Temp. Will. Conq. usq. ad annum 38 Hen. III.

Willelmus Dei gratia Rex Sciatis me concessisse, &c.

Temp. W. Conq.

Ego Anselmus Sancte Dorobernensis Ecclesie Archiepiscopus.

Temp. W. Rufi.

Anno ab incarnatione Domini 1133, facta est hec.

Anno 33 Hen. I.

Anno ab incarnatione Domini 1152°, Wibertus Supprior Ecclesie Christi Cantuariensis.

Anno 17 Steph.

Anno ab incarnatione Domini 1175°, Anno autem Regni H. Regis Secundi vicesimo secundo.

Anno 22 Hen. II.

Hec est finalis Concordia facta in Curia Domini Regis apud Notingham
Sabbato proximo post exaltacionem Sancte Crucis Anno decimo Regni Regis Ricardi.

Anno 10 Ric. I.

Hec est finalis concordia facta in Curia Domini Regis apud Notingham die dominica
proxima post festum

Sancti Botulfi Anno Regni Regis J. quarto coram Domino, J. Norwic. Episcopo
Hug. Bard.

Anno 4 Johannis.

Dat' London' die Sancti Luce Evangeliste pontificatus nostri anno quinto.

Anno 5 Hen. III.

Anno Domini 1254, in crastino Sancti Albani frater Hugo humilis abbas de
Tyronnello.

Anno 38 Hen. III.

Ego Anselmus scē dorobernensis ecclē archie
Tempo W. Rufi

Anno ab incarnatione dñi mil. c. lxi. Viber² sup^rpor eccl^e xpi
A^o 17 Steph.

Hec est final cocorda fca In curia dñi Reg ad Forum
Sabb proximo post exaltacione scilicet crucis dñi & Regi Regi.
A. 10 Ric 1

Das London dieſes Luce ewigeſte pontificat nſt. Anno Qmo .
A^o 5 Hen: 3

Anno dñi m. c. lxx. iij. In crastino s̄c albi h̄c hugo burgals abbas rector m. l.
A^o 38 Hen. 3.

PLATE XXII.

Typus Scripturæ in Chartis usitatæ ab A° 56 Hen. III. usque ad annum 8 Hen. IV.

Vicesimo secundo die Octobris Anno Regni Regis Henrici filij Regis Johannis
quingagesimo sexto convenit.

Anno 56 Hen. III.

Memorandum quod die Lune proxima post festum purificationis beate Marie Virginis
Anni Gratie

1296, Willielmus de Ferrarijs filius & heres Domini Willielmi de Ferrarijs.

Anno 24 Edw. I.

Memorandum quod die sabbati proxima ante festum Sancti Laurentij. Anno
Regni Regis Edwardi filij Regis Henrici tricesimo tertio Ita.

Anno 33 Edw. I.

Anno Regni Regis Edwardi filij Regis Edwardi secundo inter Robertum de.

Anno 2 Edw. II.

In Dei nomine Amen Anno ejusdem Millesimo Tricentesimo Undecimo indictione nona.

Anno 4 Edw. II.

Dat' apud Shirborn die dominica proxima ante festum Sancti Valentini. Anno
Regni Regis Edwardi tertij post Conquestum quarto.

Anno 4 Edw. III.

Hec Indentura facta apud Lewestone in Hundredo de Shirborne die Lune
proxima post festum Sancti Mathei Apostoli Anno Regni Regis Ricardi Secundi nono.

Anno 9 Ric. II.

Data apud Lewston predictam die Jovis proxima ante festum Sancti Jacobi
Apostoli Anno Regni Regis Henrici Quarti post Conquestum Octavo.

Anno 8 Hen. IV.

PLATE XXIII.

Typus Scripturæ in Chartis usitatæ ab A° 1 Hen. V. usq. ad annum 30 Eliz.

Data apud Sparham die Jovis proxima ante festum Sancti Mathei Apostoli.
Anno Regni Regis Henrici Quinti post Conquestum primo.

Anno 1 Hen. V.

In Witnesse to this present Letteris I have putte to my Seal the 13th day of
Jun, the yere of the Regne of Kyng Henry the Sixte, after the Conquest 15 yeres.

Anno 15 Hen. VI.

In the yere of Oure Lorde Kyng Edward the IVth. after the Conqueste of
Ingelonde 13th.

Anno 13 Edw. IV.

Data apud Leweston 14 die Mensis Decembris, Anno Regno Regis
Henrici Septimi quintodecimo.

Anno 15 Hen. VI.

This Indenture made the 12th daye of June, the 20th yere
of the Raygn of King Harry the 8th.

Anno 20 Hen. VIII.

Yoven at Sparham the 16th day of the Moneth of Octobre, in the second
yere of the reigne of Edward the Syxt.

Anno 2 Edw. IV.

Thys Indenture made the tenthe day of Januarie, in the second
and thyrd yere of the reygne of our Sovereygne Lord and Lady Phyllip and Marye.
Anno 2 & 3 Phil. et Marie.

Three and thirteth yere of the reigne of our Sovereaigne Ladie
Elizabeth.

Anno 30 Eliz.

us Scriptura in Chartis usitata ab A^o 1 Hen. V. usq. ad an^m 30 Eliz.
Ex Cartis Thomæ Astlei Arm. R. et N. S. S.

the apth of Sp^{er} in the y^{er} of p^{er}ia into p^{er}ta sei g^{er}ch^{er} apth,
mo regn^{er} Reg^{er} Gen^{er}ia qu^{er}a post comp^{er}ta p^{er}mo —
A^o 1. Hen. 5

addresse to p^{er} p^{er}ta letteris I have p^{er}ta to my oral the xij day of
and the yere of the regne of King Henry the sixte after the conquest x^{er}per^{er}o
A^o 15 Hen. 6

the y^{er} of our f^{er}dd^{er}onge Edward the iijth apth the conquest of
eland xijth
A^o 13. Ed. 4

data apth Lo^{er}eston xij day y^{er}no^{er} p^{er}com^{er} anno J^{er}
ij septim^{er} g^{er}nto^{er}decim^{er}
A^o 15 Hen. 7

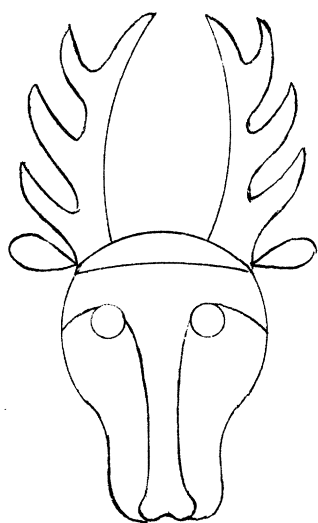
~~the~~ This indenture made the xijth day of June the xxth y^{er}
the (y^{er}gn^{er} of Henry the iijth)
A^o 20. Hen. 8.

men at Sp^{er}ham the xij day of the month of October in the second
re of the regne of (Edward the sixt)
A^o 2 Ed. 6.

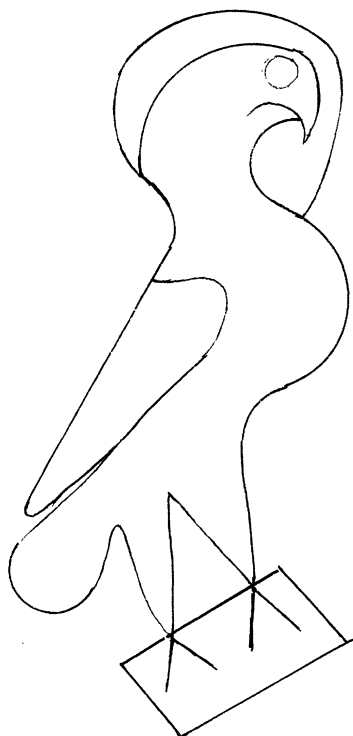
This indenture made the tenth day of January in the second
the y^{er} of King Henry the iijth son^{er} of our lord and lady Sh^{er}ph^{er}er^{er}er^{er}
A^o 2 & 3 Phil. et Ma.

the second Th^{er}nteth yere of the regne of our Soueraigne Lady
Elizabeth
A^o 30. El

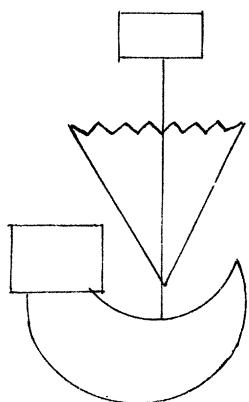
A Collection
of
Water Marks
by the late
Mr. R. Lemon
of the Record Office.



1363
Paper very large clear
and thick.



Ed. III 1367.
Paper remarkably stout & large



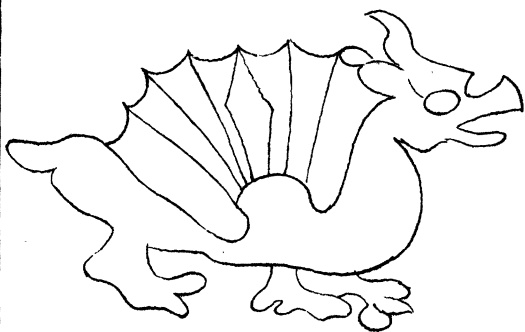
Circa 1400
Paper thick strong & coarse.



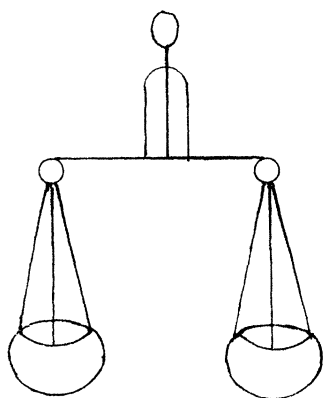
1401



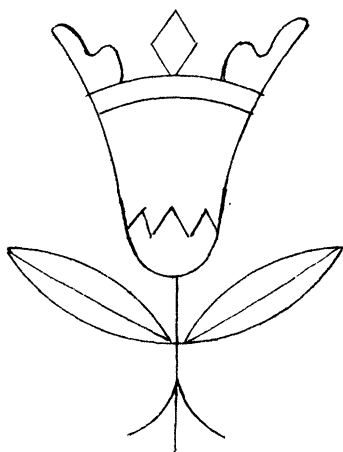
1402
Strong thick paper.



1402
Strong thick paper.



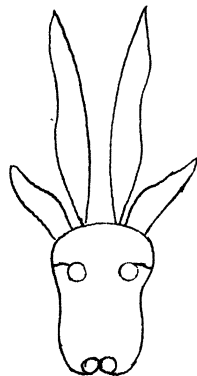
1414
Very stout coarse paper



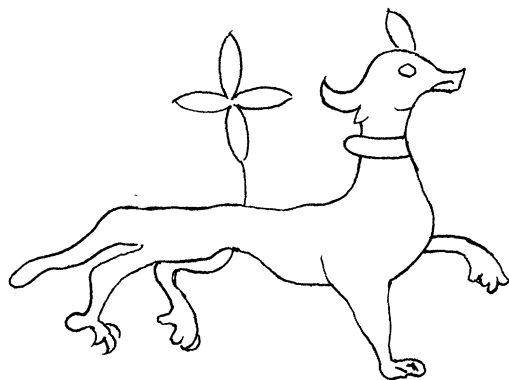
1435
Thick coarse paper.



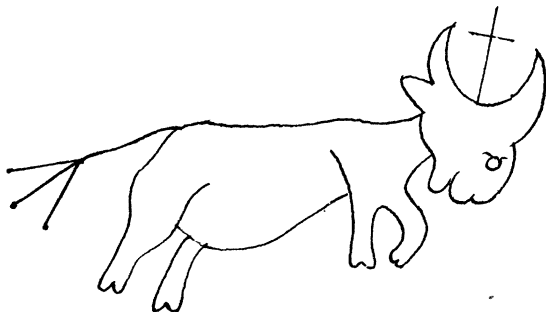
¹⁴³⁵
Stout good paper.



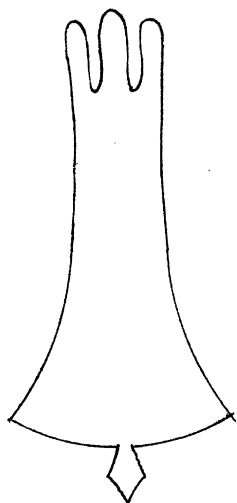
¹⁴³⁵
Thick coarse paper.



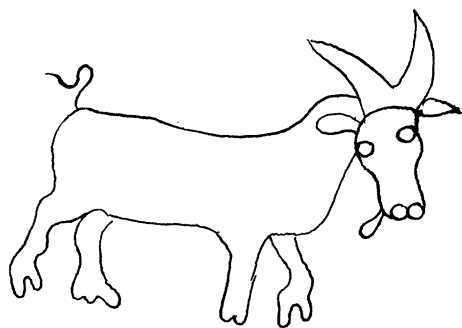
Henry 6. 1441.



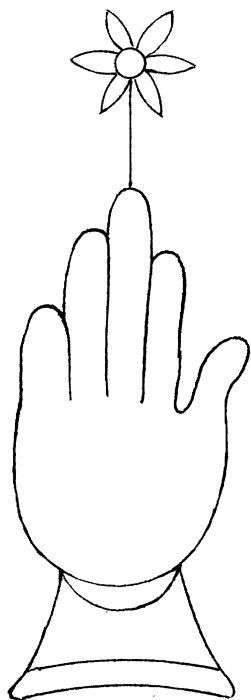
¹⁴⁴⁶
On very thick good paper about the size of foolscap-



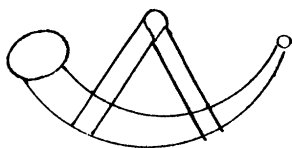
1447



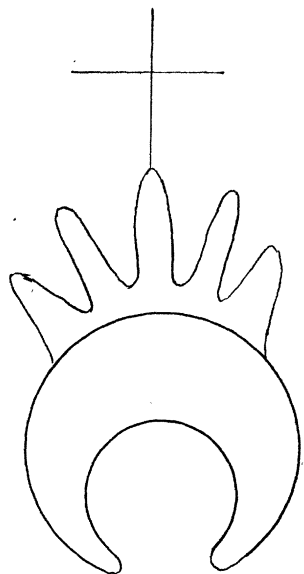
Henry 6. anno reg 31. 1452
Very stout good paper.



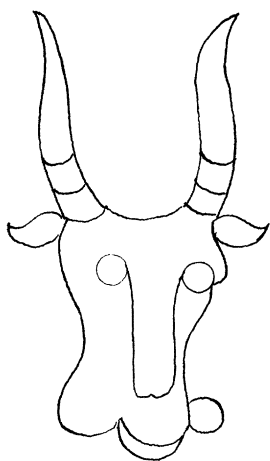
Henry 6. 1452
Stout.



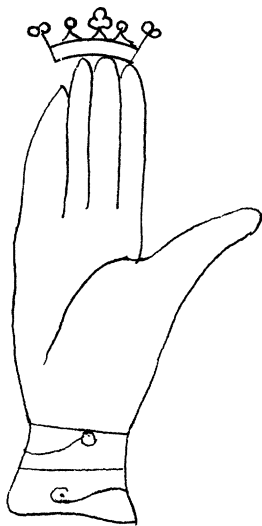
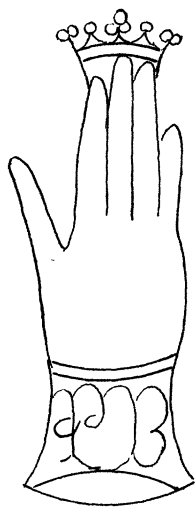
Henry 6. 31st Year.
1453



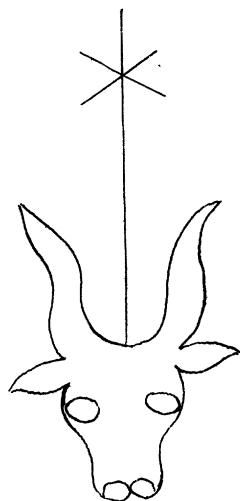
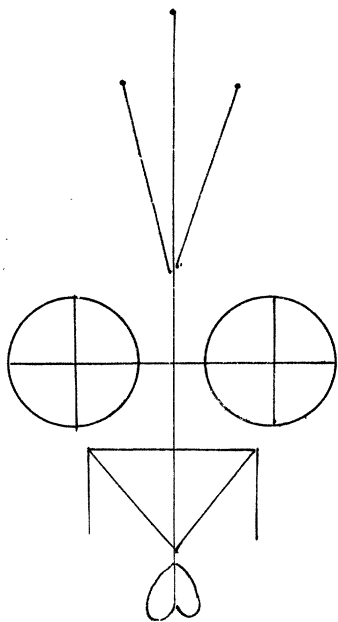
Prior to Edw. 1st 1460
Paper very thick & coarse.



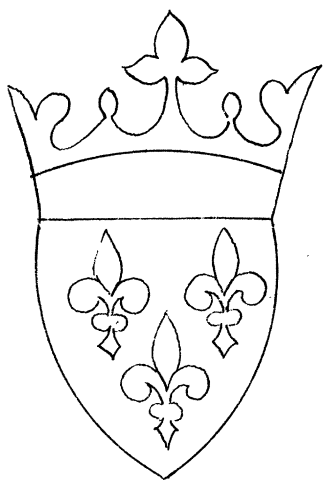
7. Edw. 4. 1467
Stout good paper.



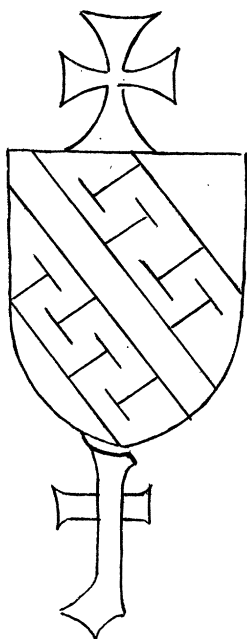
Anno 8. Edw. 4 1468.
Good clear paper.



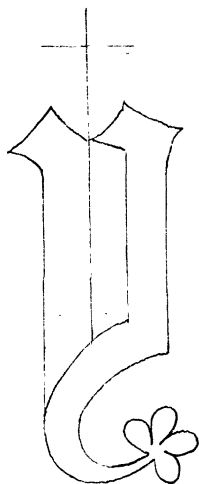
9 Edw W 1469
Strong good paper.



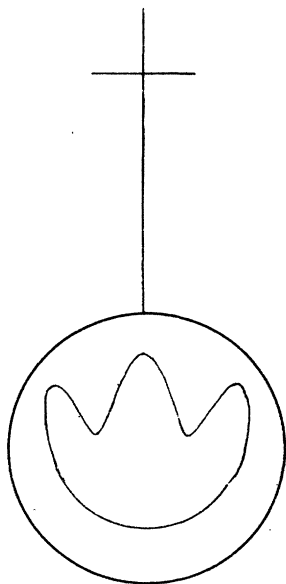
1474
Strong good paper.



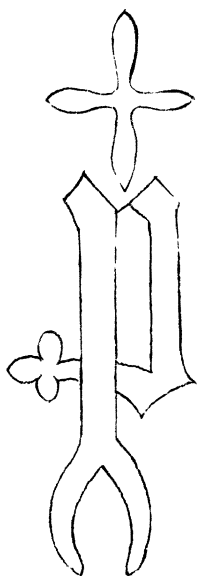
1482.
Clear good Paper.



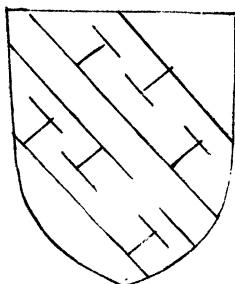
*Circa 1482
Thick stout paper.*



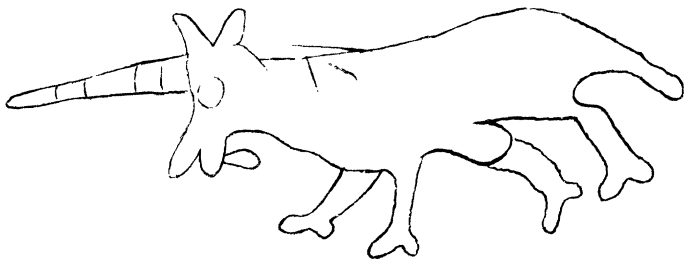
*1483
Good paper rather thin*



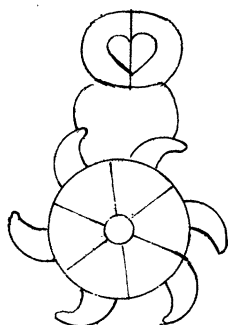
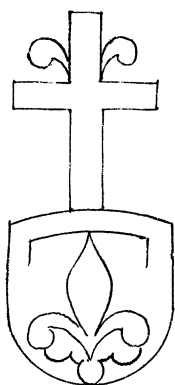
*Edw. IV
Circa 1482
Clear good paper*



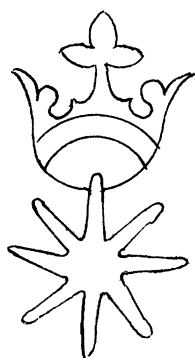
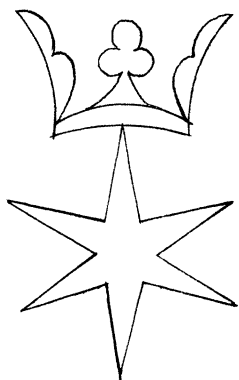
1482



*1493
Stout thick paper*

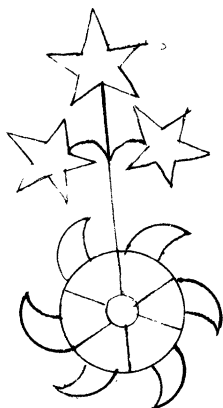


1495



Size of ¹⁴⁹⁵ Toolscap.

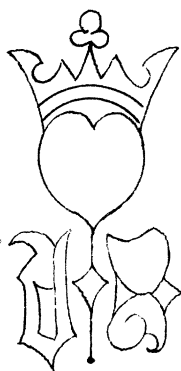
1495



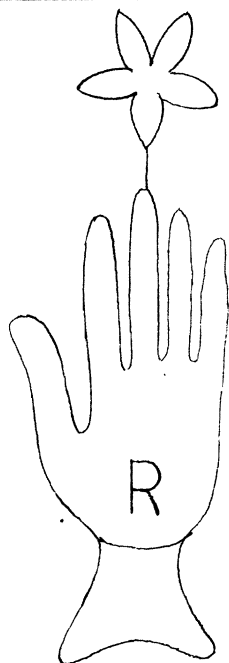
1495



1496
Paper white & good.



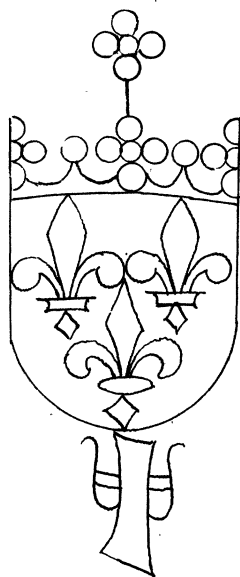
1502
Small good stout paper.



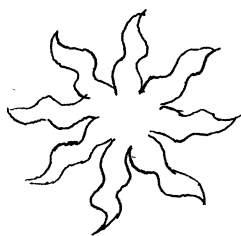
1505
Paper firm stout & good.



1506
Good clear paper.



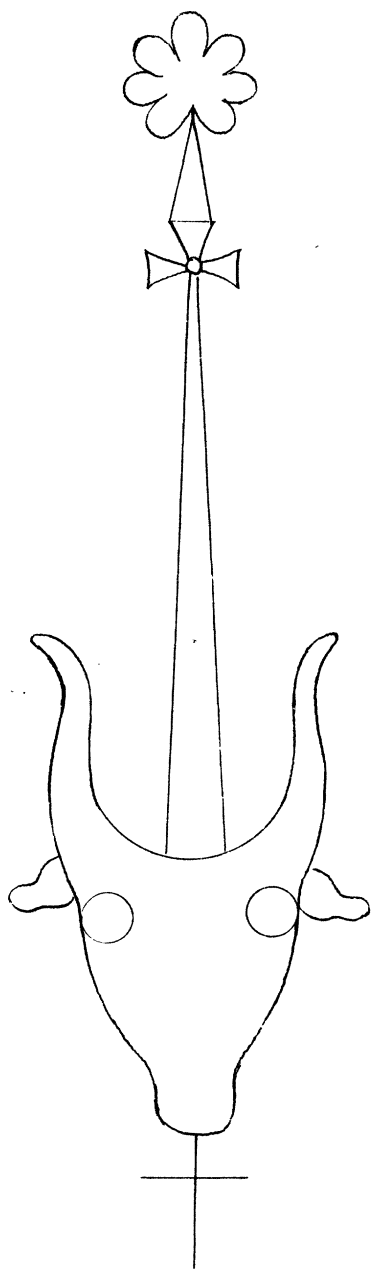
1511
Good stout paper



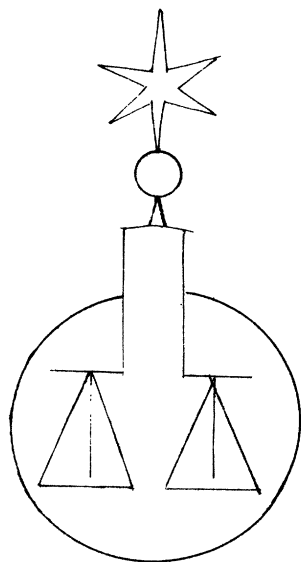
1514
Thick coarse paper.



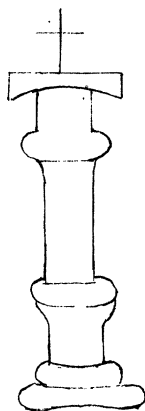
1515
Good strong paper.



1516



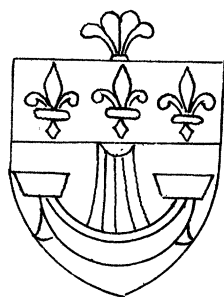
1516
Thin good paper.



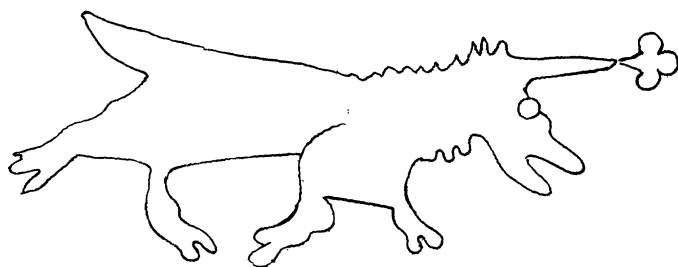
1519
Large clear good paper.



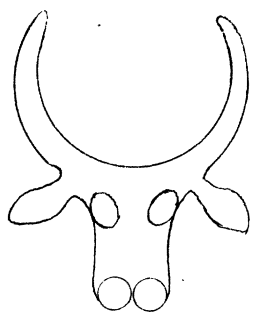
1519
Coarse paper.



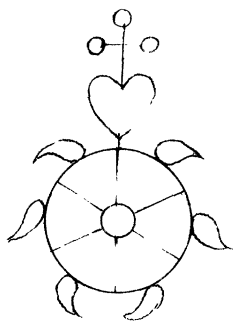
Circa 1520.
Clear good paper.



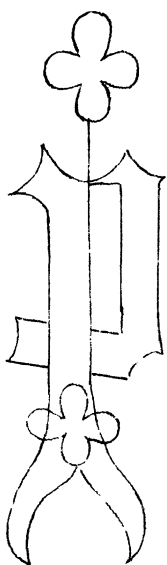
1520.
Coarse thick paper.



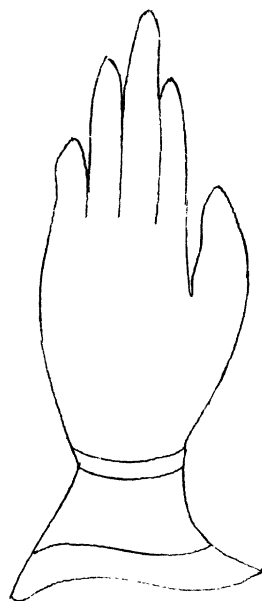
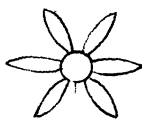
Small ¹⁵²⁰ good paper.



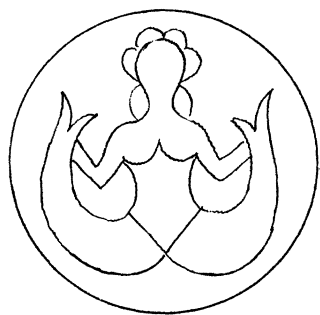
Thick ¹⁵²⁰ good paper.



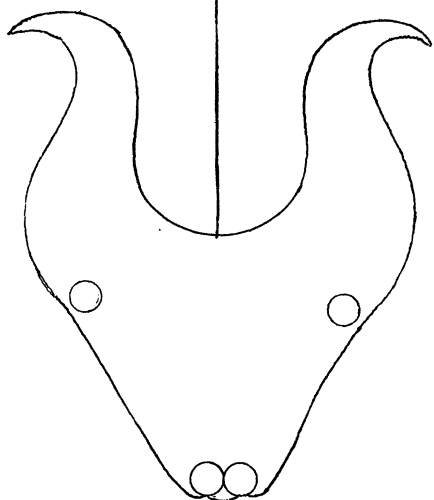
Most ¹⁵²⁰ good large paper.



Circa ¹⁵²⁰ good thick paper.



1520
Fine clear paper.



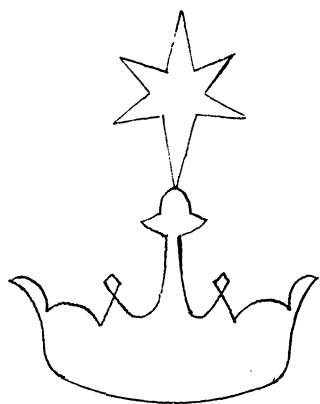
Circa 1520
Very thick coarse paper.



1520
Thick good paper



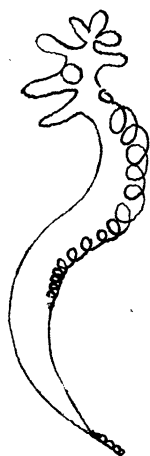
Circa 1520
Good common paper



Thin good ¹⁵²¹white paper.



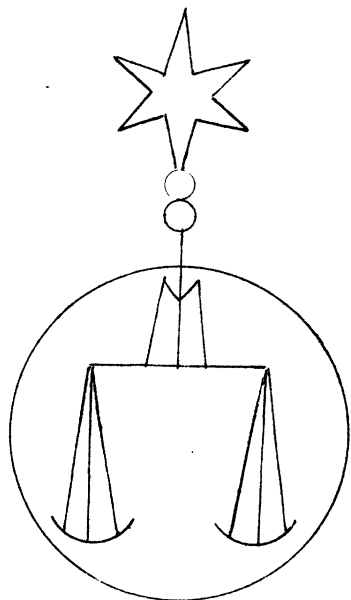
Clear good ¹⁵²²paper.



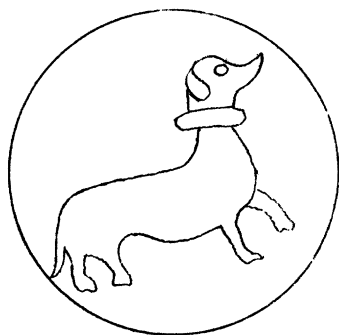
Small ¹⁵²²coarse paper.



Common ¹⁵²³paper.



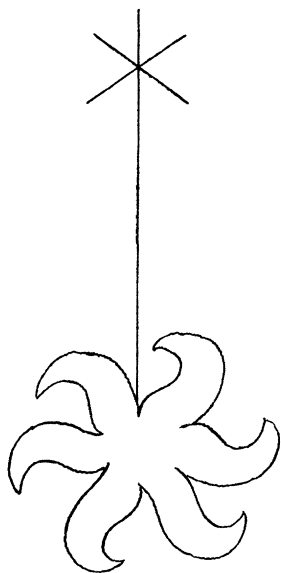
1524
Thick coarse paper.



1525
Clear stout paper.



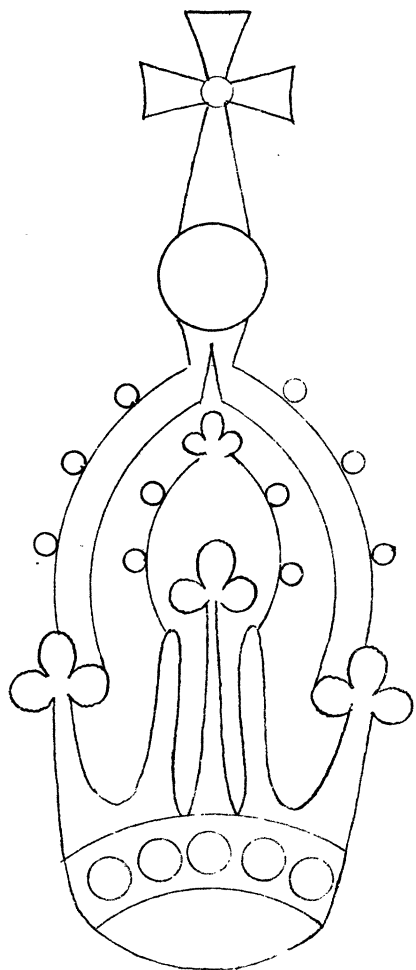
1525
Clear thin paper.



1525
Large coarse paper.



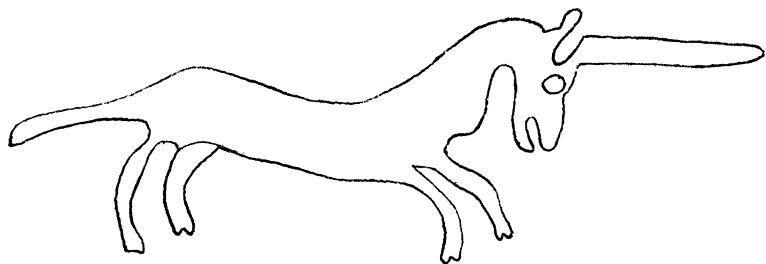
1525
Good clear paper.



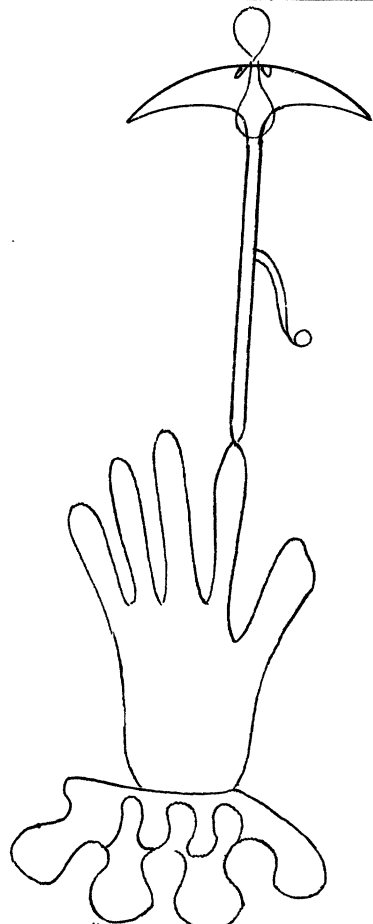
*Circa 1525
Thick canvas paper.*



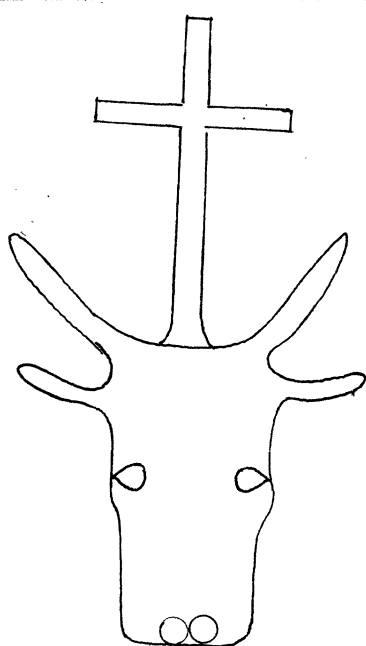
1525



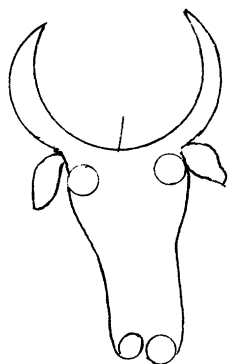
*1525
Good clear paper.*



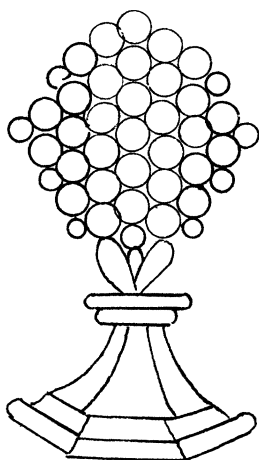
1527 Stout coarse paper



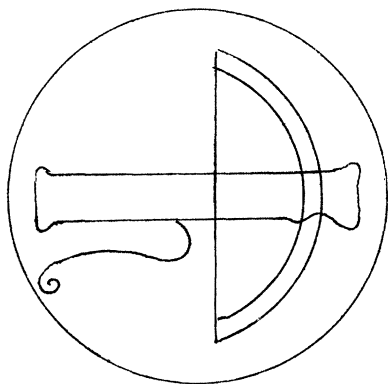
Circa 1530
Small coarse paper.



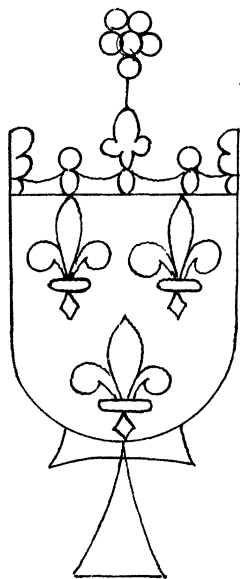
Circa 1530
Small coarse paper.



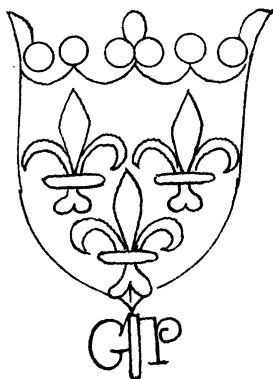
1530
Strong coarse paper.



1530
Coarse strong paper



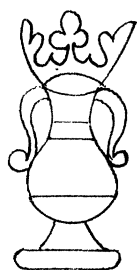
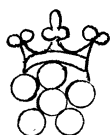
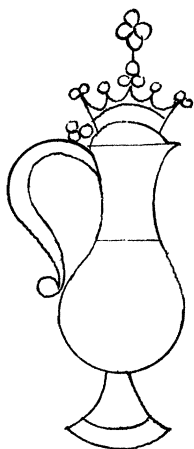
1530
Thin good paper.



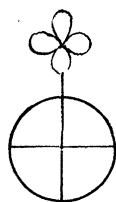
Circa 1530
Good common paper.



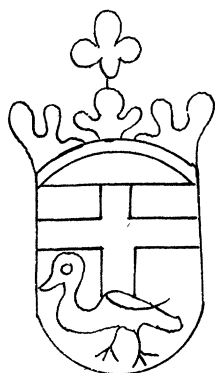
1531
Common paper.



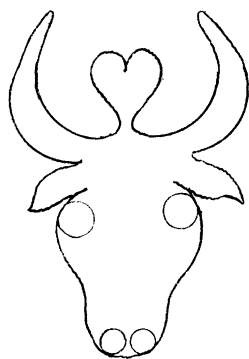
*Circa 1532.
Good common paper.*



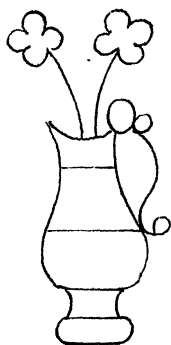
*1534
Good clear paper*



*1533
Good common paper.*



*Circa 1534.
Small coarse paper.*



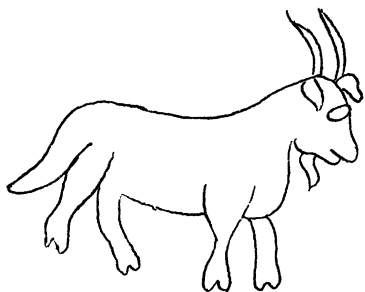
*Circa 1534
Coarse paper.*



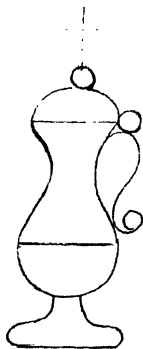
*Circa 1534
Coarse thick paper.*



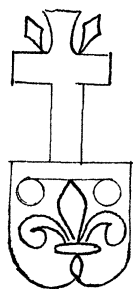
*Circa 1534
Coarse strong paper.*



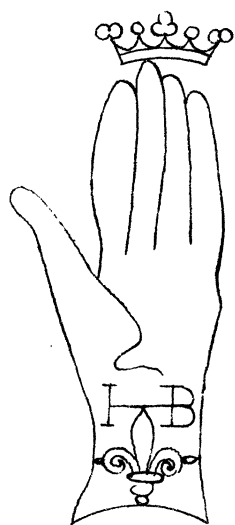
Circa 1534



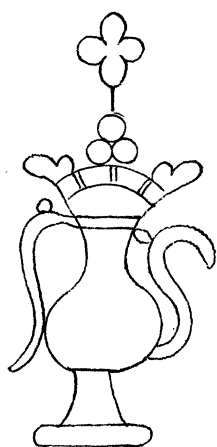
*Circa 1534
Common paper.*



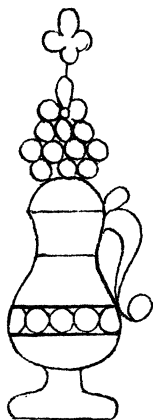
*Circa 1534
Coarse common paper*



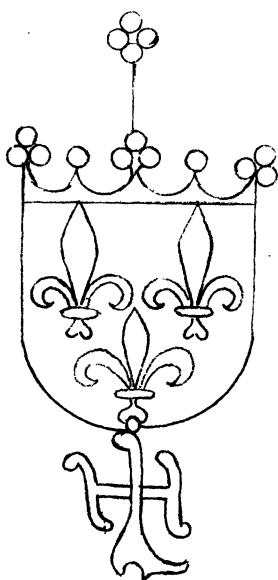
Circa 1534
Rather coarse paper



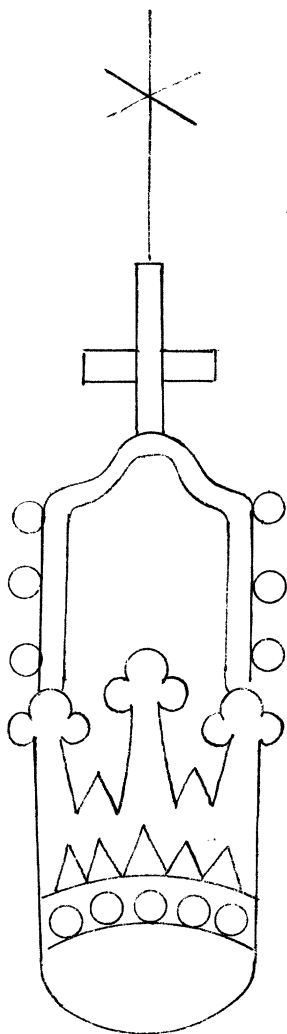
Circa 1534
Coarse common paper.



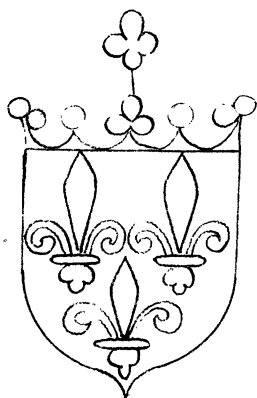
Circa 1534
Common paper.



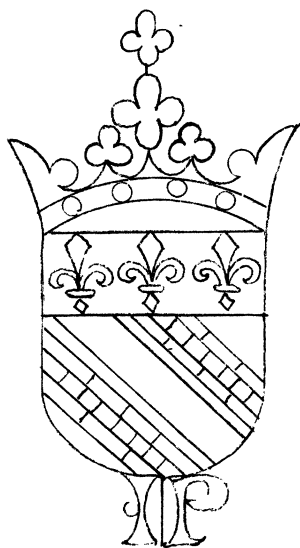
Circa 1534
Good common paper.



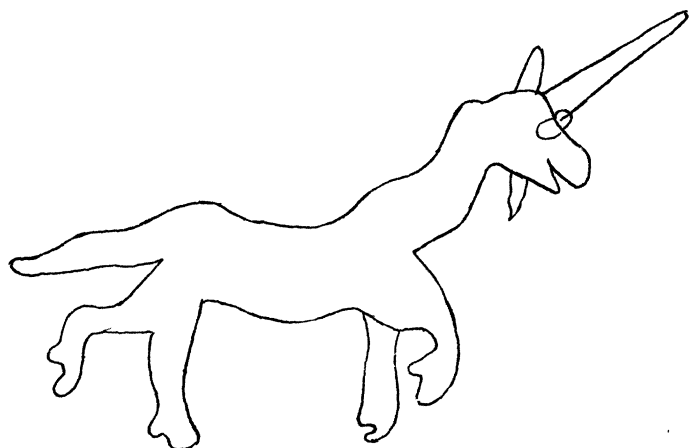
*Circa 1534
Good stout paper.*



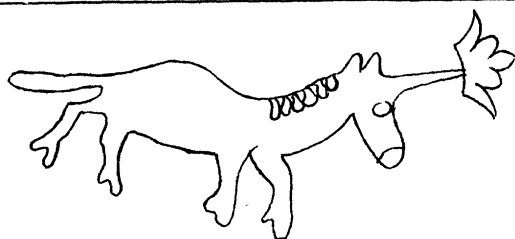
*Circa 1534
Good Common paper.*



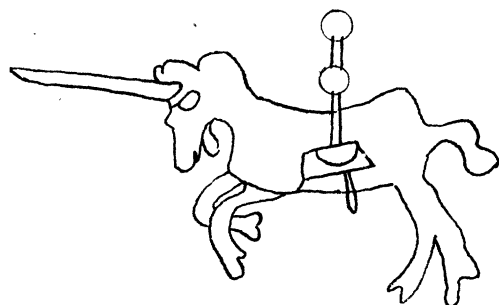
*Circa 1534
Good strong paper.*



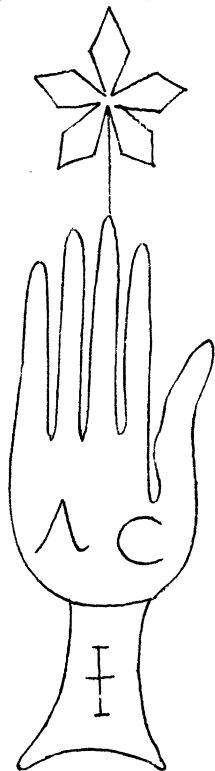
1534.
Good common paper.



Circa 1534
Common paper.



Circa 1534
Stout coarse paper.



*Circa 1534
Good clear paper.*



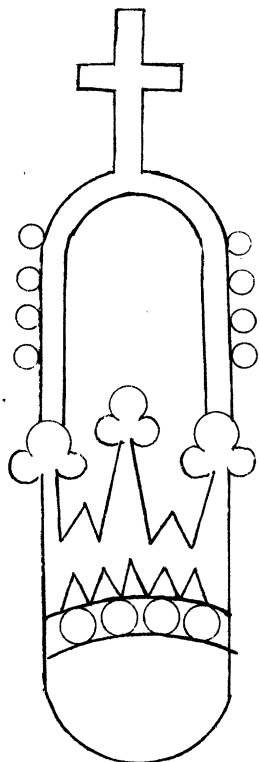
*Circa 1534
Common good paper*



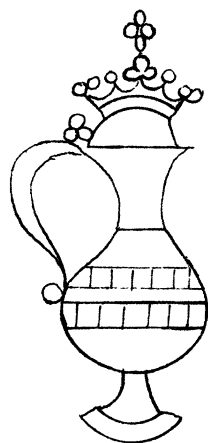
*Circa 1534
Coarse paper.*



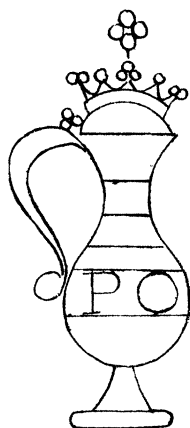
*1535
Common stout paper.*



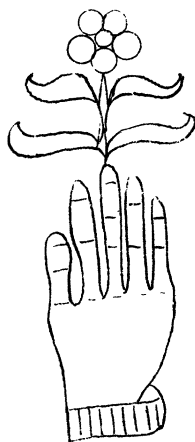
1535
Rather large thick paper



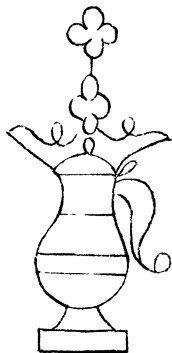
1535



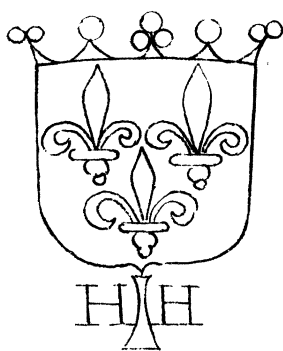
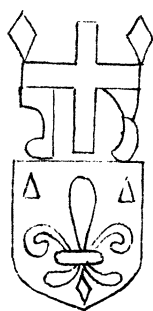
1535



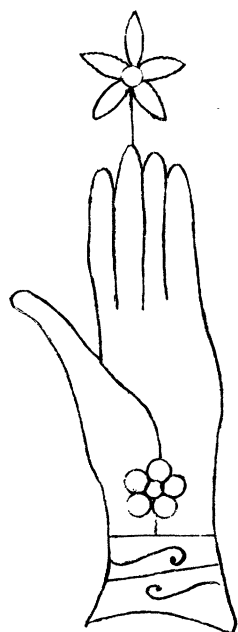
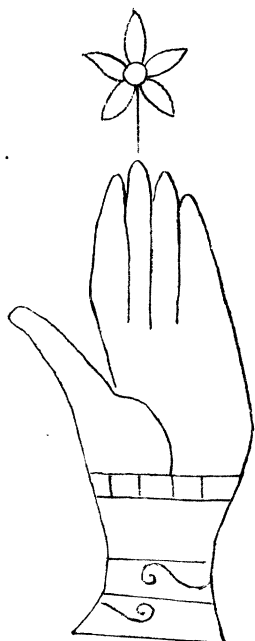
Circa 1535
Coarse paper.



1535
Good clear paper



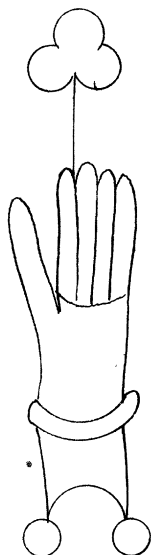
Circa 1536



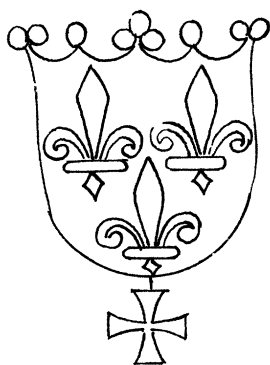
Circa 1536



153C
Good stout paper.



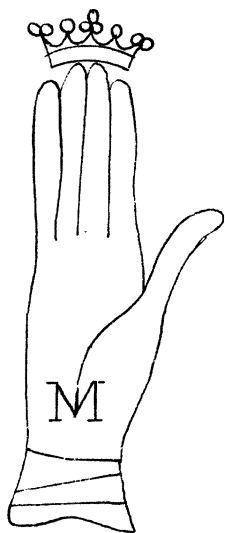
1536



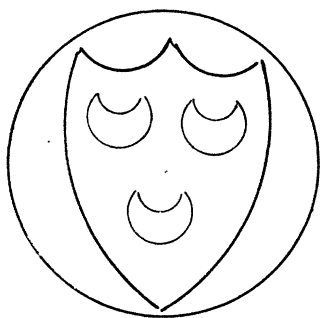
1536
Coarse paper.



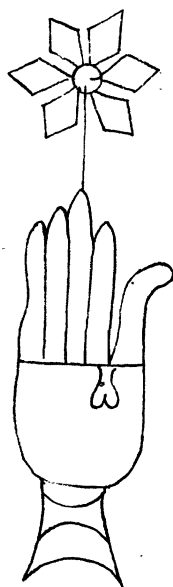
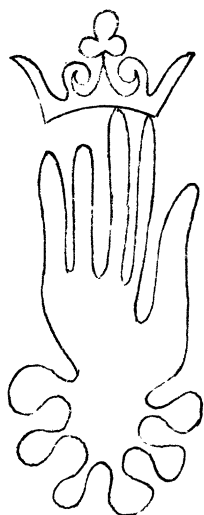
1536
Small coarse paper.



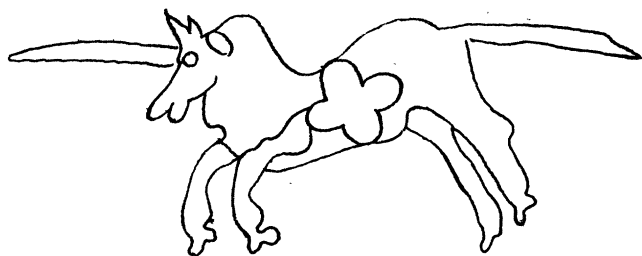
1537
Large strong paper.



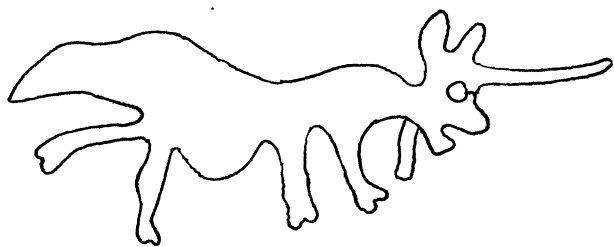
1537
Clear fine white paper.



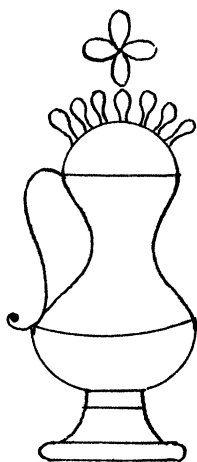
1538
Coarse paper.



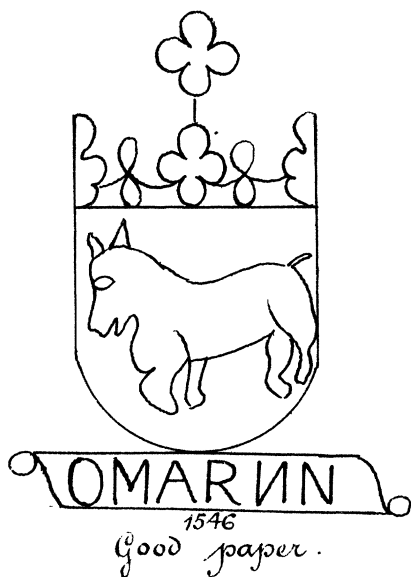
*Circa 1538
Small coarse paper.*



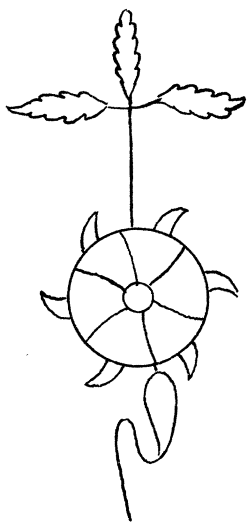
*1539
Common paper.*



*1539
Coarse strong paper.*



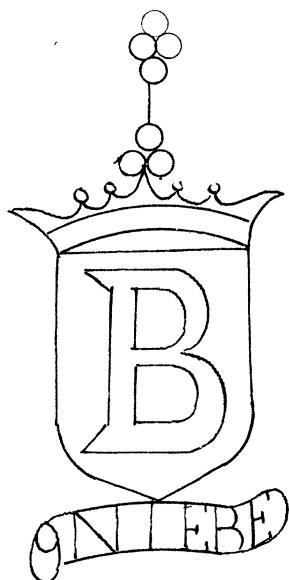
*1546
Good paper.*



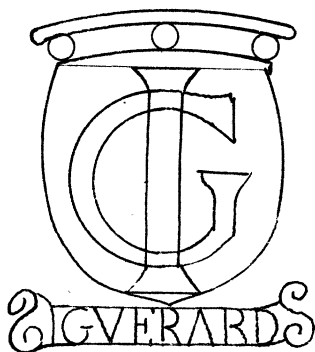
1547,
Large thick strong paper



1563
Fine paper. medium size.



1584
Medium paper. large size.



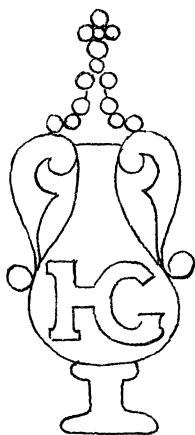
1587
Medium paper.



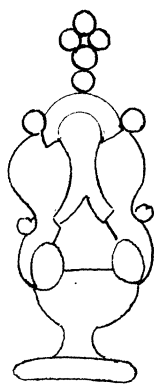
1589
Paper medium.



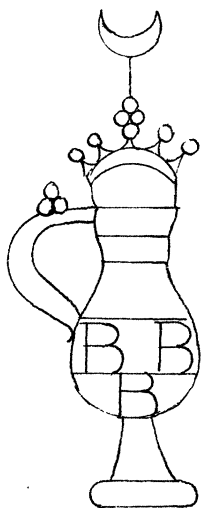
1593
Paper medium.



1594
Paper medium fineness & size.



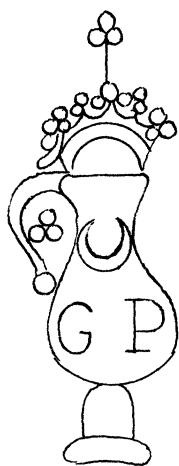
1598



Paper ¹⁶⁰⁰ *medium.*



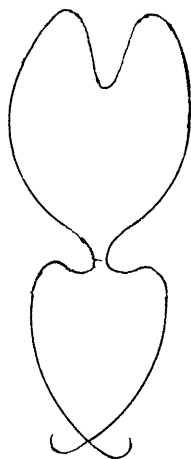
Paper ¹⁶⁰¹ *fine and small.*



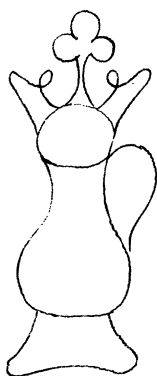
Paper ¹⁶⁰¹ *small & medium fineness*



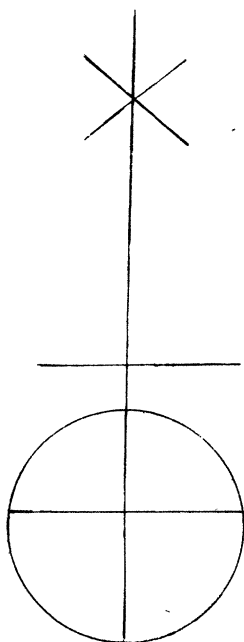
Paper ¹⁶¹¹ *rather coarse.*



Hen. VIII
Thick firm paper.



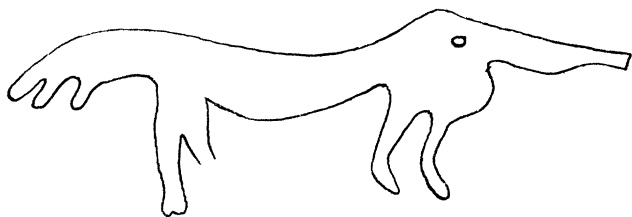
Temp Hen. VIII.



Temp Hen VIII
Paper, fine clear and white.



Temp Hen. VIII.
Good stout paper.



Hen VIII
Paper smaller than foolscap & rather fine for the age.

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